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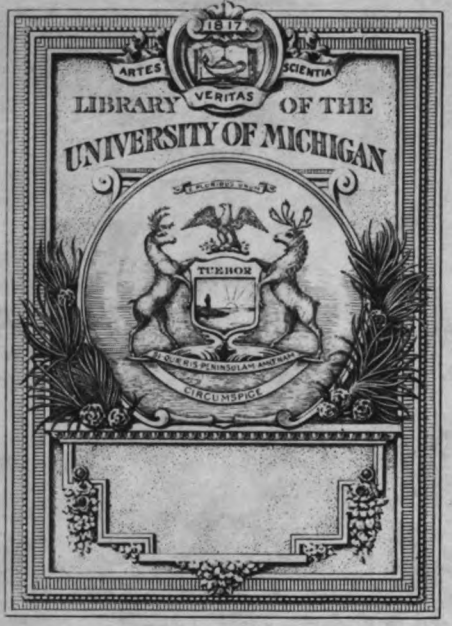

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THE WORKS OF HENRIK IBSEN

THE VIKING EDITION

VOLUME

XIV

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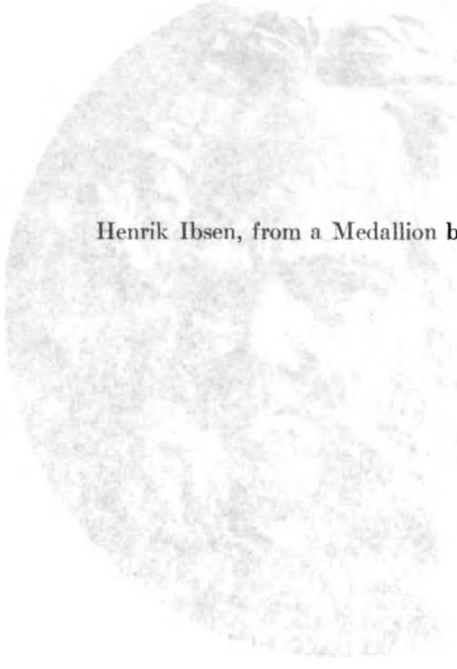

Henrik Ibsen, from a Medallion by **Hetland**

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HENRIK IBSEN

FROM IBSEN'S WORKSHOP

NOTES, SCENARIOS, AND DRAFTS OF THE MODERN PLAYS

PART I

WITH INTRODUCTION BY

WILLIAM ARCHER

NEW YORK
CHARLES SCRIBNER'S SONS
1912

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FROM IBSEN'S WORKSHOP

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FROM IBSEN'S WORKSHOP

INTRODUCTION

THIS volume contains all the notes, sketches, drafts, and other "foreworks" (as he used to call them) for Ibsen's plays from *Pillars of Society* onwards. They were published in Scandinavia and Germany in 1909, under the editorship of those learned and devoted Ibsen scholars, Halvdan Koht and Julius Elias. They occupied somewhat less than one-half of the three volumes of the poet's *Efterladte Skrifter*, or (to use the consecrated but somewhat unfortunate English phrase) his *Literary Remains*. The other contents of these three volumes are of great interest for special students of Ibsen's biography; but not until the period of his modern plays is reached do his drafts and jottings assume what may be called world-wide importance. The papers here translated throw invaluable light upon the genesis of his ideas and the development of his technique. They are an indispensable aid to the study of his intellectual processes during that part of his career which made him world-famous.

The first volume of the Norwegian edition is very varied in its contents. About half of it is occupied by early poems, including the boyish verses to Hungary and to King Oscar, written about 1848, which were probably the "first heirs of his invention." Most of the contents of this section are occasional pieces—prologues,

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student songs, etc.—but in some of the lyrics we find the germs of ideas to which he afterwards gave more finished form. Then come some miscellaneous prose pieces, ranging from one or two of his school themes, which have somehow been preserved, to the singularly laconic and unrhetorical speeches of his later years.[1] The remaining pages are given up to hitherto unpublished plays and dramatic fragments, dating from the 'fifties and early 'sixties. The most important of these is the romantic comedy *St. John's Night*, produced in Bergen, January 2, 1853. This very youthful but not uninteresting play was known to exist in manuscript, and had been described by Ibsen's biographers; but, during his lifetime, he had not suffered it to be printed. It is a vivacious and really imaginative piece of work, containing foretastes both of *Love's Comedy* and of *Peer Gynt*. Its culminating scene is a midnight revel of fairy folk, which is witnessed by two pairs of mortal lovers. The pair who are really in touch with nature and with things elemental, see it as it is, while the conventional and affected romanticists take it for a dance of peasants around a bonfire. We have here the germ of several passages in the poet's maturer work. Another item of interest in the first volume is a fragment entitled *Svanhild*, being the first sketch, in prose, of what afterwards became *Love's Comedy*.[2] Ibsen said that he abandoned this form because he had not yet the art of writing modern prose dialogue. I should rather be disposed to say that he had not a theme adapted

[1] Even his entries in the complaint-book of the Scandinavian Club in Rome are piously included.

[2] See Professor Herford's introduction to that play.

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for treatment in prose. There is practically no action in the play—none of that complex interweaving of the past with the present, and of event with character, which afterwards formed the substance of his art. We have only a group of people expressing certain ideas on life and love—ideas which naturally tend to shape themselves in lyric or satiric verse. The form, in short, was indicated by the lack of substance. The theme was a very thin one, which needed the starch of metre.

The second volume of the Norwegian edition opens with the so-called "epic *Brand*"—the fragment of a narrative version of *Brand*, which is described by Professor Herford in his Introduction to that play.[1] Then come sundry chips from the workshop in which *Brand* and *Peer Gynt* were wrought to perfection. In the *Peer Gynt* fragments there are one or two points of interest, to which I have alluded in my Introduction.[2] The preliminary sketches for *The League of Youth* are of small importance, except in so far as they show that the play grew and developed very little in the course of incubation. Far more interesting are the long scenarios and drafts which preceded the final form of *Emperor and Galilean*. A pretty full account of them may be found in my Introduction to the "world-historic drama."[3] This brings us down to *Pillars of Society* and to the sketches and drafts included in the present volume.

Whatever he may have been in youth, Henrik Ibsen, in maturity and age, was the most reticent of artists. It is said, I believe with truth, that even his wife and son knew nothing of what he was meditating and hatching

[1] Vol. II., p. 4. [2] Vol. IV., p. 14. [3] Vol. V., p. 13.

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out, until each new play was polished to the last syllable. In the Introduction to *An Enemy of the People* may be found an anecdote of his apparently disproportionate anger when he learned that some loose scrap of paper had revealed the fact that the hero of the play on which he was then engaged was to be a doctor. In his correspondence he never indicates or discusses the themes which are occupying him, except when he is asking for historical material to be used in *Emperor and Galilean.* So far as my own experience went, he never said more of his work than that he was "preparing some devilment for next year." I remember, too, that, when he was engaged on *When We Dead Awaken,* he told me that he thought of describing it as "An Epilogue."

It seems like an irony of fate that this ultra-secretive craftsman, so jealous of the privacy of his workroom, should, after death, have all his pigeon-holes ransacked, and even the contents of his waste-paper basket, one might say, given to the world. At first sight this may seem like a profanation; but on looking into the matter we find no just cause for sentimental regret. If Ibsen had been violently averse from any posthumous study of his methods, he had safety in his own hands—he could always have destroyed his papers. He seems, on the contrary, to have treasured them with considerable care. The drafts and experiments for his romantic plays (*Lady Inger*, *The Vikings*, and *The Pretenders*) were scattered in a sale of his effects after he left Norway, in 1864, and have not yet been recovered. He was very angry when he heard of their dispersal; but he was probably not thinking of the loss to posterity. What he re-

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sented at the time, no doubt, was the thought that unknown and irreverent persons might be prying into his secrets while he lived. Was he, perhaps, recalling this experience when he made Lövborg, in *Hedda Gabler*, speak so bitterly of the possible profanation of his lost manuscript? Be this as it may, we find that not even the wandering life which he led for so many years interfered with his habit of treasuring up the chips from his workshop. It will be seen that this volume contains "foreworks" of more or less importance for all his plays from *Pillars of Society* onwards, with the single exception of *An Enemy of the People*. We do not know what has become of the sketches and studies for this play. He produced it in half the time that he usually gave to the ripening of a dramatic creation, and seems, indeed, to have thrown it off with unusual facility and gusto. Still, it is difficult to suppose that he dispeused altogether with preliminary notes and jottings. We must rather conclude that they have been accidentally lost or destroyed.

As he carefully preserved his papers, and as he left his executors a free hand to deal with them as they thought fit, they would have done the world a great wrong had they decided to suppress documents of such unique interest. Nowhere else, so far as I am aware, do we obtain so clear a view of the processes of a great dramatist's mind. There is something of the same interest, no doubt, in a comparison of the early quartos of *Romeo and Juliet* and *Hamlet* with the completed plays; but in these cases we cannot decide with any certainty how far the incompleteness of the earlier versions represents an actual phase in the growth of the plays, and how far

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it is due to the bad stenography of the playhouse pirates. In Ibsen's manuscripts we can actually follow the growth of an idea in his mind; distinguish what is original and fundamental in his conception from accretions and afterthoughts; see him straying into blind alleys and trying back again; and estimate the faultless certainty of taste with which he strengthened weak points in his fabric, and rejected the commonplace in favour of the rare and unforgettable. Not once, I think, is a scene or a trait suppressed which ought to have been preserved; not once is a speech altered for the worse. Sometimes, indeed, we find him using absolutely commonplace ideas and phrases which he must have known to be temporary makeshifts, awaiting transfiguration at a later stage. How much he relied upon the final revision of his work is apparent from a curious expression of which he makes use in a letter to Theodor Caspari, dated Rome, 27th June, 1884. "I have just completed a play in five acts," he says; and then adds: "that is to say, the rough draft of it; now comes the elaboration, the more energetic individualisation of the persons and their modes of expression." The play in question was *The Wild Duck*. Any one who compares the draft in the following pages with the finished play will see that what Ibsen called "elaboration" amounted, at some points, almost to reinvention.

In the Introductions to the various plays, in the Subscription edition, I have pretty fully compared the earlier with the final forms. As the reader has now before him the complete text of the sketches and drafts, and can make the comparison for himself, it will be sufficient if I briefly

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direct his attention to some of the most significant features of these "foreworks."

PILLARS OF SOCIETY

Of this play we have three brief and fragmentary scenarios, two almost complete drafts of the first act, an almost entirely rejected draft of the beginning of the second act, and large fragments of a draft of the fourth act.

Here we at once discover that Ibsen was not one of the playwrights who have their plays clearly mapped out before they put pen to paper. Even in the second draft of the first act, he is still fumbling around after his characters and their relations. That the actual plot was still obscure to him while he was writing the first draft appears from several indications. It is only in the second draft that the reappearance of Johan and Lona causes Bernick to display any uneasiness. Moreover we find in the first draft that "Madam Dorf," Dina's mother, is still alive, and that Dina is in the habit of paying her surreptitious visits; whence we may assume that the light to be thrown on Bernick's past was in some way intended to proceed from her. While she was alive, at any rate, Bernick would scarcely try to suppress the scandal by sending Johan and his documents to sea in a coffin-ship. This could not occur to him while the best witness to the true state of affairs was living at his very doors. Thus we see that the actual intrigue of the play was a rather late after-thought.

A prominent character in both drafts of the first act is Bernick's blind mother, who has disappeared from the

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finished play. Mads Tönnesen, nicknamed "the Badger," the father of Mrs. Bernick, Johan and Hilmar, was destined to drop out of this play, and to reappear, under the name of Morten Kiil, in *An Enemy of the People*. The business of the railway is taken up at a much later stage in the completed play than in the drafts —a good instance of the condensation to which Ibsen invariably subjected his work. Another instance may be found in the treatment of Johan Tönnesen and Lona Hessel. In the first draft they are not half brother and sister, but only, it would seem, distant cousins; they have not been together in America; and it is by pure chance that they arrive on the same day. The farcical scene at the end of the first act in this draft may perhaps be taken as showing that Ibsen at first thought of giving the whole play a lighter tone of colouring than that which he ultimately adopted. Perhaps he conceived it rather as a companion-piece to *The League of Youth* than as a new departure on the path that was to lead him so far.

A DOLL'S HOUSE

Of *A Doll's House* we possess a first brief memorandum, a fairly detailed scenario, a complete draft, in quite actable form, and a few detached fragments of dialogue. The complete draft is perhaps the most valuable of all the documents contained in this volume, since it shows us how, at a point at which many dramatists would have been more than content to write "Finis," the most characteristic part of Ibsen's work was only about to begin.

It is scarcely an exaggeration to say that all the traits

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which have most deeply impressed themselves on the public mind, and which constitute the true individuality of the play, prove to have been introduced during the process of revision. This assertion the reader must verify for himself, by a comparison of the texts: I will merely enumerate a few of the traits of which the draft contains no indication. In the first act, the business of the macaroons is not even suggested; there is none of the charming talk about the Christmas tree and the children's presents; no request on Nora's part that her present may take the form of money, no indication on Helmer's part that he regards her supposed extravagance as an inheritance from her father. It is notable throughout that neither Helmer's æstheticism nor the sensual element in his relation to Nora is nearly so much emphasised as in the completed play; while Nora's tendency to small fibbing—that vice of the unfree—scarcely appears at all. In the first scene with Dr. Rank, there is no indication either of the doctor's ill health or of his pessimism: it seems as though he had at first been designed as a mere confidant. In the draft, Nora, Helmer, and Rank discuss the case of Krogstad in a dispassionate way before Nora has learnt how vital it is to her. An enormous improvement was effected by the suppression of this untimely passage, which discounted the effect of the scene at the end of the act. That scene is not materially altered in the final version; but the first version contains no hint of the business of decorating the Christmas tree, or of Nora's wheedling Helmer by pretending to need his aid in devising her costume for the fancy-dress ball. Indeed this ball has not yet

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entered Ibsen's mind. He thinks of it first as a children's party.

In the second act there is no scene with Mrs. Linden in which she remonstrates with Nora for having (as she thinks) borrowed money from Dr. Rank, and so suggests to her the idea of applying to him for aid. In the scene with Helmer, we miss, among other characteristic traits, his confession that the ultimate reason why he cannot keep Krogstad in the bank is that Krogstad, as an old schoolfellow, is so tactless as to *tutoyer* him. When Rank enters, he speaks to Helmer and Nora together of his failing health: it is an immeasurable improvement which transfers this passage, in a carefully polished form, to his scene with Nora alone. Of the famous silk-stocking scene—that curious side light on Nora's relations with Helmer—there is not a trace. There is no hint of Nora's appeal to Rank for help, nipped in the bud by his declaration of love for her. All these elements we find in the second draft of the scene. In this draft, Rank says, "Helmer himself might quite well know every thought I have ever had of you; he shall know them when I am gone." If Ibsen had retained this speech it might have saved much critical misunderstanding of a perfectly harmless episode. Even when the end of the second act is reached, Ibsen has not yet conceived the idea of the fancy-ball and the rehearsal of the tarantella. It is not a very admirable invention, but it is at any rate better than the strained and arbitrary incident which, in the draft, brings the act to a close.

Very noteworthy is the compression and simplification to which Ibsen has subjected the earlier scenes of the

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third act. In the draft, they are clumsy and straggling. The scene between Helmer, Nora and Rank has absolutely none of the subtlety and tragic intensity which it has acquired in the finished form. To compare the two versions is to see a perfect instance of the transmutation of dramatic prose into dramatic poetry. There is in the draft no indication either of Helmer's being warmed with wine, or of the excitement of the senses which gives the final touch of tragedy to Nora's despair. The process of the action in the final scene is practically the same in both versions; but everywhere the revision has given a sharper edge to things. In the draft, for instance, when Krogstad's letter has lifted the weight of apprehension from Helmer's mind, he cries, "You are saved, Nora, you are saved!" In the revised form, Ibsen has cruelly altered this into "I am saved, Nora, I am saved!" Finally, we have to note that Nora's immortal repartee, "Millions of women have done so," was an after-thought. Was there ever a more brilliant one?

GHOSTS

Of the studies for *Ghosts* only a few brief fragments have been preserved. The most important of these are mere casual memoranda, some of them written on the back of an envelope addressed to "Madame Ibsen, 75 via Capo le Case, Città (that is to say, Rome). These memoranda fall into six sections, of which the fourth and fifth seem to have as much bearing on other plays—for instance, on *An Enemy of the People* and *The Lady from the Sea*—as on *Ghosts*. I should take them rather for

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detached jottings than for notes specially referring to that play.

THE WILD DUCK

The drafts of *The Wild Duck*, though rather fragmentary, are very interesting and important. They show that the general outline of the play was pretty well established from an early stage; but they also show it to have been enormously enriched in detail in the final revision. This is particularly notable in the character of Hedvig. In the drafts, she is a quite commonplace girl; all the delicacy and beauty of the character, which make her fate so heart-rending, was added during that process of "energetic individualisation" to which the poet refers in his letter to Caspari. It is worth noting, too, that in all these drafts there is no allusion either to old Werle's weak eyes or to Hedvig's threatened blindness: that idea, which at once helped out the plot of the play, added to the pathos of Hedvig's figure, and illustrated Hialmar's selfishness in allowing her to strain her eyes over the retouching which he himself ought to have done, was entirely an afterthought. An idea which presents itself in a rudimentary form in the first draft is that of Hialmar Ekdal's "invention"—here called his "problem." The later development of this wonderful "invention" forms a very good specimen of Ibsen's method. Everywhere, on a close comparison of the texts, we see an intensive imagination lighting up, as it were, what was at first somewhat cold and colourless. In this case, as in many others, the draft suggests a transparency before the electricity has been switched on.

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ROSMERSHOLM

We can trace this play to its completion from a very embryonic form. It is clear that, when the poet jotted down the earliest memorandum, he had as yet no idea of the tragedy of Rebecca's relation to Beata; for he could scarcely have described as "somewhat unscrupulous" a woman who, under the mask of friendship, goaded another to suicide. Rosmer, we see, was to have had two daughters; but they soon disappeared from this play, to reappear as Boletta and Hilda Wangel in *The Lady from the Sea*.

The drafts of *Rosmersholm* afford a good example of the way in which Ibsen almost always fumbled around for the names of his characters. It is fortunate that Rebecca did not eventually retain the name of "Miss Badeck," which would have lent itself, in English, to somewhat too facile pleasantries of the type in vogue among "Anti-Ibsenite" critics of the 'nineties. At one stage in the incubation of the play, we find Rebecca figuring as "Mrs. Rosmer"; but she very soon, so to speak, comes unmarried again. The student of technique may learn a valuable lesson in noting the improvement effected in the finished play by the transference of Rosmer's confession of his change of faith from the second act to the first. Another point worth noting is the fact that in the first draft of the first Brendel scene we find Brendel coming forward as a champion of land-nationalisation, and greatly disappointed on learning that he has been anticipated in a well-known book—an allu-

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sion, no doubt, to Henry George's *Progress and Poverty.* Ibsen showed his usual fine instinct in abandoning this idea.

THE LADY FROM THE SEA

The sketches and drafts of *The Lady from the Sea* show that the theme was a good deal modified in the course of incubation. Wangel, as at first conceived, was entirely different, both in character and in profession, from the Wangel of the finished play. Several characters appear in the original jottings who have disappeared from the play as we know it: among them one who was treasured up for seventeen years, to come to life ultimately as the delightful Foldal of *John Gabriel Borkman.* The story of Ellida was much more commonplace in its original conception than it eventually became—it "suffered a sea change Into something rich and strange." But the most remarkable fact which the "foreworks" bring to light is that Arnholm and the Stranger were formed by the scission, so to speak, of one character, denominated the "Strange Passenger"—possibly not without a certain reference to the personage of that name in *Peer Gynt.*

HEDDA GABLER

Almost the first germs of *Hedda Gabler* seem to have come to the poet in the form of scraps of dialogue, roughly jotted down. In his original conception, Tesman was to have been much more of an active intermediary between Hedda and Lövborg than he became in the end. It was Tesman who, at her instigation, was to lure

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Lövborg to Brack's orgy; and it was apparently Tesman who was actually to make away with, or misappropriate, Lövborg's manuscript. Both Tesman and Mrs. Elvsted were to have known much more of the former "comradeship" between Lövborg and Hedda than they do in the play. There is no hint of any "Mademoiselle Diana" in the draft: when Hedda asks Mrs. Elvsted who the woman is whom Lövborg cannot forget, she replies point-blank, "It is yourself, Hedda." Mrs. Elvsted's luxuriant hair and Hedda's jealousy of it are afterthoughts; so is the famous conception of Lövborg "with vine-leaves in his hair." In the stage-direction for the burning of Lövborg's manuscript, the allusion to the "white leaves" and "blue leaves" evidently belongs to some phase in the working-out of the play of which no other trace remains. It is interesting to speculate on what may have been in the poet's mind; but I am not aware that any satisfactory solution of the problem has as yet been offered.

THE MASTER BUILDER

The preliminary studies for this play are scanty and of slight interest. They nowhere indicate any considerable change of plan. Perhaps the most noteworthy trait in them occurs where Solness is giving Hilda an account of his progress in his profession. His work is in demand, he says, far and wide; "and now, of late years, they are beginning to take an interest in me abroad." Probably this touch was struck out because it showed too clearly the identity of Solness and his creator.

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LITTLE EYOLF

In spite of several gaps, the draft of *Little Eyolf* may be called fairly complete. Here again revision amounted almost to reinvention; and it was the reinvention that determined the poetic value of the play. The poet's original idea (though he doubtless knew very well that this would not be final) was simply to study a rather commonplace wife's jealousy of a rather commonplace child. The lameness of Eyolf proves to have been an after-thought; and as Eyolf is not lame, it follows that the terrible cry of "The crutch is floating" was also an after-thought, as well as the almost intolerable scene of recrimination between Allmers and Rita as to the accident which caused his lameness. We find, in fact, that nearly everything that gives the play its depth, its horror and its elevation came as an after-thought. The suggestion of the "evil eye" motive is of the very slightest. Instead of the exquisite beauty of the final scene in its ultimate form, we have a page of almost conventional sentimentalising over Eyolf's continued existence in the hearts of his parents. Instead of telling her the wonderful tale of his meeting with Death in the mountains, Alfred reads to Rita the poem of which Ibsen had written as a first hint for *The Master Builder*. In no case, perhaps, did revision work such a transfiguration as in *Little Eyolf*.

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JOHN GABRIEL BORKMAN

Only brief and unimportant fragments of the preliminary studies for this play have been preserved. They tell us nothing more noteworthy than that Borkman at first bore the incurably prosaic name of Jens, and that he was originally conceived as occupying his leisure by playing Beethoven on the violin, to a pianoforte accompaniment provided by Frida Foldal.

WHEN WE DEAD AWAKEN

In the preliminary studies for *When We Dead Awaken* there are several curious features, but nothing of very great significance. We look in vain for the note referred to in the following anecdote, related in the Christiania *Aftenpost*, for April 16, 1911, by the dramatist Gunnar Heiberg. The Norwegian actress who played Irene in the original production gave her a rather juvenile appearance,—with Ibsen's approval, it was reported. "Tell me, Dr. Ibsen," Heiberg said to him one day, "how old is Irene?" He replied, "Irene is 28 years old."

"That is impossible," said I.

He looked at me, measured me up and down, and said with crushing quietness, "You naturally know better, don't you?"

"Yes, I do," I answered. And I set to work to prove that Irene must be at least 40 years old. . . .

"Irene is supposed to be 28," Ibsen interrupted me. "And why do you ask, since you know all about it?"

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He went away annoyed.

Next day, I received a letter from him, which ran thus:

"Dear Gunnar Heiberg, You were right and I was wrong. I have looked up my notes. Irene is about 40 years old.

"Yours,

HENRIK IBSEN."

The note determining Irene's age does not seem to have been preserved; but it ought to have been sufficient to refer to the text.

WILLIAM ARCHER.

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PILLARS OF SOCIETY

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ARGUMENT

First Act

An open garden-room in the house of "the great leader of industry." The ladies of the place are met together, doing needlework for the benefit of the "Lapsed and Lost." The schoolmaster has been reading an edifying book to the ladies. In the background the manufacturer talking business to influential men belonging to the town and neighbourhood. Violent scene with Valborg, who finds it unbearable here and wishes to go home to her mother. The merchant enters in triumph, because it appears that the projected new railway can be carried through. The dialogue brings out information about all kinds of antecedent circumstances. "The Old Badger" comes in with news of the damaged ship. Who is the captain? Arrival of the steamer. The captain enters and is recognised. Olaf comes from school; announces that Aunt Lona is on the steamer. General surprise and mixed feelings. She shows herself at the garden gate just as the curtain falls.

Second Act

The new arrivals upset things considerably in the town. Rumours of the captain's great wealth and of the former scandal with Valborg's mother. The schoolmaster begins to think of becoming engaged to Valborg. Beginning of conflict between the manufacturer and the captain.

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Third Act

We hear of irregularities in the repairing of the ship. The engagement is announced and celebrated. The captain decides to leave the country. Fresh reports from the yard. The manufacturer undecided; it is to be kept quiet for the time being.

Fourth Act

Secret understanding between the captain and Valborg. The railway scheme assured. Great ovations. Flight of Olaf with the departing couple. Thrilling final catastrophe.——

PERSONS

Bennick, a merchant, owner of forests and factories.
Mrs. Bennick, his wife.
Mrs. Colonel Bennick, his mother.
Margrete, her daughter.
Mads Tönnesen, a ship-owner and builder.
Emil (Hilmar) Tönnesen, his son.
Rörstad, a schoolmaster.
Madam Dorf, a former actress.
Dina, her daughter.
Miss Hassel.
Captain John Tennyson.
Evensen, a private tutor.

First Act

Introductory scene. Hints of Bernick's numerous plans. The former worldly life of the town. Lona Hassel's departure. The ladies go out into the ver-

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andah to take coffee. Exchange of words between the schoolmaster and Dina, who on the previous evening has secretly visited her mother. Hilmar Tönnesen enters. Mr. Bernick and old Tönnesen come in from the left together with some of the best men of the town, all involuntarily struck by Bernick's plan of setting on foot a railway project. Great scene of conflict between different points of view. Bernick propounds his superior view and the duties of the individual to society. Arrival of the steamer. Olaf enters with Miss Hassel, who brings the news that Captain John Tennyson is (was) on board.

Second Act

A part of the garden of Bernick's house, with the street and a row of houses at the back. Dina in the garden; Hilda and Netta come along the street; they question her about the American; fantastic rumours in circulation. Bernick and Knap enter in front from the left; the master-carpenter is to be sent for; Knap goes out through the garden gate. Sandstad passes; dialogue with B. Rumours of the purchase by an English company of all the large properties in the surrounding district. Sandstad off. Old Tönnesen enters with both his sons. These three go up the garden steps to the ladies. Bernick and Aune, the master-carpenter. Aune off. The Tönnesens re-enter with all the ladies and the schoolmaster, also Miss Hessel. The schoolmaster proposes to Dina;

NOTES

Mrs. R. and Mrs. H. are at first thinking of the schoolmaster for their daughters; after his engagement they turn their attention to the American.

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PILLARS OF SOCIETY

1st Act

Introductory scene: The Ladies' Union assembled in the merchant's house; the schoolmaster present.

Hilmar Tönnesen enters; Dina sent for the coffee-things; the ladies one by one go out on to the balcony.

Old Tönnesen enters; he and Hilmar go out.

Bernick and business men enter; the business men off.

1st Act

(*Room in Bernick's House.*)

The situation with regard to Aune is prepared. Meeting of the ladies. Dina and the schoolmaster. Hilmar, and later old Tönnesen. The merchant and the magnates of the town; the railway affair; Bernick's explanation of proposals. Return home of the American captain and Miss Hessel, etc.

2nd Act

(*Bernick's garden.*)

Bernick and his wife in the garden. Afterwards the ladies. Aune has been degraded. Rumours of the great purchases of property in the neighbourhood. The schoolmaster enters. Old Tönnesen and both his sons. Lona Hessel. Johan and his million. Conflict. The schoolmaster proposes to Dina.

3rd Act

(*The walk by the shore.*)

Johan, Olaf and the girls, also Martha. Johan and Marta; explanation between them. Johan and Ber-

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nick; the old affairs are touched upon. The head of the office confides to Bernick what he has noticed at the ship-yard; Bernick wishes to see for himself. The great rustic festival is decided upon; difficulties in the way of the railway.

4TH ACT

(*In the park.*)

The great rustic festival is held. Many people from the town and neighbourhood. Bernick about to report Aune to the police. Johan threatens to disclose the affairs of his young days.

I

FIRST ACT

(*An elegant and spacious garden-room in* BERNICK'S *house. In front, to the left, a door leads into* BERNICK'S *office; farther back, in the same wall, a similar door. In the middle of the opposite wall is a large entrance door. The back wall is almost entirely composed of plate-glass, with an open doorway leading to a broad flight of steps, over which a sun-shade is let down. Beyond the steps a part of the garden can be seen, enclosed by a railing with a little gate. Beyond the railing, and running parallel with it, is a street of small, brightly painted wooden houses. It is summer, and the sun shines warmly. Now and then people pass along the street: they stop and speak to each other: customers come and go at the little shop nearly opposite, and so forth.*)

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(*In the garden-room a number of ladies are gathered round a long table. In an armchair at the end of the table on the left,* MRS. BERNICK, *widow of the* Amtmand,[1] *a handsome old lady with white hanging curls and green glasses, busy with knitting. Next to her sits her daughter,* MARTHA BERNICK; *then* MRS. RUMMEL, *the younger* MRS. BERNICK, MRS. SALVESEN, MRS. HOLT, *besides* MISS NETTA HOLT *and* MISS HILDA RUMMEL. DINA DORF, *for whom there is no room at the table, sits on a low stool behind the elder* MRS. BERNICK. *All the ladies are busy sewing. On the table lie large heaps of half-finished and cut-out linen, and other articles of clothing. Farther towards the back, at a little table on which are two flower-pots and a glass of* eau sucrée, *sits* DOCTOR RÖRLUND *with a handsomely bound book with gilt edges, from which he has just been reading.*)

DR. RÖRLUND. Well, ladies, with this chapter I think we may conclude for to-day.

(*He places a marker in the book and closes it with a bang.*)

MRS. RUMMEL. Oh, how delightful it is with books like that, that one doesn't quite understand——

DR. RÖRLUND. I beg your pardon?

MRS. RUMMEL. Well, I mean—that one doesn't see the meaning of at once——

MRS. SALVESEN. —and that one has to think over——

MRS. HOLT. —and that one has to read several times.

MRS. BERNICK JUNIOR (*with a fixed look*). Yes [H'm]; such a book gives us indeed much to think about.

DR. RÖRLUND (*moving his chair nearer to the ladies*).

[1] A superior magistrate.

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It is, one may say, a book for all. It is neither wholly poetry nor wholly philosophy; nor yet is it altogether a book of devotion. It is in a way something of all these. [It touches upon the most various spheres of existence.] And the whole is inspired by a gentle religious spirit. I consider that such books ought to be found in the palace as in the cottage, and in the cottage as in the palace. And they are found there, too. Heaven be praised—our people are still steadfast enough for that.

MRS. BERNICK JUNIOR. I'm sure it would have lain a long while on our shelves, if you had not——

DR. RÖRLUND. Your husband does not read much, I believe?

MRS. BERNICK JUNIOR. Oh, how should he find time for it?

MRS. BERNICK SENIOR. You can't say that Karsten doesn't read much, Betty——

MRS. BERNICK JUNIOR. He doesn't read that kind of book, I meant.

MRS. BERNICK SENIOR. My son reads enormously, Dr. Rörlund. But mostly works on political economy and other things that may be useful to him.

MRS. BERNICK JUNIOR. Yes, and that doesn't do *us* any good. So it's really more than kind of you to give up your spare time to us.

DR. RÖRLUND. But could I better apply a leisure hour? I consider that needlework should always be seasoned with good reading, especially when the work has such an object as here.

MRS. BERNICK JUNIOR. Ah, but it is a sacrifice on your part all the same, Dr. Rörlund.

DR. RÖRLUND. Pray don't speak of it, dear lady. Do not all of you make sacrifices for a good cause? And do you not make them willingly and gladly? That

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is as it should be. The Lapsed and Lost, for whom we are working, are like wounded soldiers on a battlefield; you, ladies, are the Red Cross Guild, the Sisters of Mercy, who pick lint for these unhappy sufferers, tie the bandages gently round the wounds, dress, and heal them——

MRS. BERNICK SENIOR. It must be a great blessing to see everything in so beautiful a light.

DR. RÖRLUND. The gift is largely inborn; but it can in some measure be acquired. Tribulation and affliction are a good school. I am sure that you, Mrs. Bernick, have become aware of a purer and more beautiful light even as your bodily eyes grew dim.

MRS. BERNICK SENIOR. Ah, do not speak of that, Dr. Rörlund! I must confess I am often worldly enough to want to exchange the inner light, if I could recover the outer light instead.

DR. RÖRLUND. We have all such moments of temptation. But we have to be on our guard. And, in truth, Mrs. Bernick, what have you really lost? Have you not much rather gained a barrier between yourself and the world? Are you not at your ease here in a circle of kind and sympathetic friends? Do you really find so much to attract you in the life you hear surging outside? Look at the people in the sweltering sunshine, toiling and moiling over their paltry affairs and paltry sorrows. Ours, surely, is the better part, sitting here in the pleasant shade, and turning our backs toward the quarter from which disturbance might arise.

MRS. BERNICK SENIOR. Yes, no doubt you are quite right——

DR. RÖRLUND. And in a house like this, in a good and pure home, where the Family is seen in its fairest shape, where peace and unity reign— (*To* MRS. BERNICK JUNIOR.) What are you listening to, Mrs. Bernick?

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MRS. BERNICK JUNIOR (*who has turned towards the door of her husband's room*). How loudly they are talking in there!

DR. RÖRLUND. Is anything particular going on?

MRS. BERNICK JUNIOR. I don't know. There is evidently someone with my husband.

MRS. BERNICK SENIOR. Who can it be?

MRS. BERNICK JUNIOR. I don't know in the least——

MRS. BERNICK SENIOR. Why, that's your father who is talking so loudly, Betty!

MRS. BERNICK JUNIOR. Yes, I believe it is——

(HILMAR TÖNNESEN, *with a cigar in his mouth, comes in by the door on the right, but stops on seeing so many ladies.*)

HILMAR. Oh, I beg your pardon——

(*Turning to go.*)

MRS. BERNICK JUNIOR. Come in, Hilmar, come in. You are not disturbing us. Do you want anything?

HILMAR. No, I just happened to be passing. Good-morning, ladies. (*To his sister.*) Is he here still?

MRS. BERNICK JUNIOR. Who?

HILMAR. The old man.

MRS. BERNICK JUNIOR. Yes, I can hear father in Bernick's room. I didn't know——

HILMAR. I wish I could guess what they want with *him*——

MRS. BERNICK JUNIOR. But what is it at all——?

HILMAR. Don't you know?

MRS. BERNICK JUNIOR. No, I know nothing.

HILMAR. Don't you know that Bernick has called a railway meeting?

MRS. BERNICK JUNIOR. Has he?

MRS. BERNICK SENIOR. Has Karsten?

MRS. RUMMEL. A railway meeting?

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MRS. SALVESEN. Is Mr. Bernick going to build a railway?

MRS. HOLT. Only think, if we were to have a railway here!

DR. RÖRLUND. Oh, let us hope that is a very distant prospect.

MRS. BERNICK JUNIOR. But what did father say to it?

HILMAR. Do you think *he* said anything? I don't suppose he had any idea of what they were going to talk about. But I heard it from Knap. They've sent a list round to Sandstad, to Rasmussen—Rasmussen on the hill—and to Vigeland—and to the old man as well. Goodness knows why *he* should be in it.

MRS. RUMMEL. But they are our capitalists, Mr. Tönnesen!

HILMAR. Yes, if capital could do it, it might perhaps succeed; but you want intelligence as well, and that's a class of goods of which there is no great supply here—I mean in trading circles, of course!

MRS. RUMMEL. No, I hardly think I can imagine it, Mrs. Holt!

MRS. HOLT. That we should have a railway here!

HILDA RUMMEL. Then we should be able to go by train on Sundays!

DR. RÖRLUND. On Sundays?

HILDA RUMMEL. No, I meant on week-days.

MRS. BERNICK SENIOR. Would you then really consider it harmful if we had a railway here, Dr. Rörlund?

DR. RÖRLUND. No, I should by no means consider it absolutely harmful. Its harmfulness would depend upon so much else. Nor can one in our days cut one's self off, even if one wished it. And even at the present time this town is connected in such manifold ways with the outer

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world and in contact with much that is not as it should be. It is not indeed a question of a temptation more or less, Mrs. Bernick! Of such we have enough already—both here and elsewhere. No, we must seek a shield and buckler in our own mind; but first and foremost, of course, with—; well, that is understood.

HILMAR. Well, I should be very glad if they could build us [if they would begin to squabble about] a railway. It would be a variety at least.

DR. RÖRLUND. Oh, I think there is quite enough variety here as it is.

HILMAR. Possibly. But here I am smoking. I really beg your pardon, ladies.

(*Going towards the back.*)

MRS. BERNICK SENIOR. By all means smoke; I think it is a good cigar——

HILMAR. No, it's a very bad cigar; there isn't such a thing as a good cigar to be got in the whole town. That's another of the pleasures of provincial life. (*Turning over the leaves of* RÖRLUND'S *book.*) "Hours of Repose in the Bosom of Nature." What rubbish is this!

MRS. BERNICK JUNIOR. Oh, Hilmar, you mustn't say that! You have surely not read the book.

HILMAR. No, and don't intend to.

MRS. BERNICK JUNIOR. You seem out of sorts today.

HILMAR. Yes, I am.

MRS. BERNICK JUNIOR. Perhaps you didn't sleep well last night?

HILMAR. No, I slept very badly. I went a walk yesterday evening, by my doctor's orders, and came across Evensen. Then we went up to [looked in at] the club and stayed there till half past twelve. Evensen was tell-

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ing me about a polar expedition. An extraordinary imagination that man has.

MRS. RUMMEL. Well, it doesn't seem to have agreed with you.

HILMAR. No, I lay tossing all night half asleep, and dreamt I was being chased by a horrible walrus. Ugh, there he is shouting again!

THE LADIES. Who is shouting?

HILMAR. Old Tönnesen, of course. He never can moderate his voice, and it always makes me so nervous.

DR. RÖRLUND. The others are not whispering either, it seems to me. I fear Mr. Bernick is being sorely tried.

MRS. BERNICK SENIOR. When my son has resolved upon anything, he is capable of carrying it out, Dr. Rörlund!

MRS. RUMMEL. Yes, indeed, he has shown that many a time. We have to thank Mr. Bernick for our water supply and the new street lamps——

MRS. HOLT. —and proper paving and trees in the market-place!

MRS. BERNICK SENIOR. Dear me, yes! what a great change there has been in this town! When I think of the time when I was young——

MRS. BERNICK JUNIOR. Oh, you needn't go back more than twelve or fourteen years. And it is not only outwardly that things have changed, but inwardly almost more so. Heavens, what a life it was people led here! There was a dancing club and a music club——

MARTHA. And the dramatic club—I remember it quite well.

MRS. RUMMEL. Yes; it was there your play was acted, Mr. Tönnesen.

[HILMAR. Oh, nonsense——!]

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MRS. SALVESEN. Mr. Tönnesen's play? Wasn't it in that play you told me you played the heroine, Mrs. Rummel?

MRS. RUMMEL (*glancing at* RÖRLUND). I? I really don't remember, Mrs. Salvesen. But I remember too well all the noisy gaiety that went on among families.

MRS. HOLT. Yes; I actually know houses where there were two great dinner-parties in one week.

MRS. BERNICK JUNIOR. And in the summer we had picnic parties both on sea and land——

DR. RÖRLUND. And that on Sundays too, from what I have been given to understand.

MRS. BERNICK JUNIOR. Yes, at that time we knew no better. We even thought it extremely amusing.

DR. RÖRLUND. Well, to unaided human nature such things are amusing. But we have to overcome that, Mrs. Bernick!

MRS. BERNICK SENIOR. I must say, though, that there were many circumstances which in a way excused us.

DR. RÖRLUND. Excused——?

MRS. BERNICK SENIOR. Or, if they didn't excuse us, at any rate—well, the men at that time had little to do, and we women still less. We had our housekeeping and nothing else. None of our societies had then been started. Until you came here no one thought of anything of the kind.

MRS. BERNICK JUNIOR. And yet there were serious people among us even then.

DR. RÖRLUND. Were there really? And who were they?

MRS. BERNICK JUNIOR. Oh, there were several.

MRS. BERNICK SENIOR. Betty is no doubt thinking of Lona Hessel in particular.

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DR. RÖRLUND. Hessel? Is that the Miss Hessel who lives abroad?

MRS. BERNICK JUNIOR. Yes; she has lived abroad a long while; ever since——

DR. RÖRLUND. How long, do you say?

MRS. BERNICK JUNIOR. No, I can't remember exactly.

MRS. RUMMEL. Oh, Mrs. Bernick, can't you remember, she went away just at the time you were married?

MRS. BERNICK JUNIOR. No, I really don't remember that.

MRS. HOLT. She is probably roving about all over the place, in Germany, France, Italy.

MRS. BERNICK SENIOR. We have not heard from her for several years. She was a very distant relative of my late husband, Dr. Rörlund. But she never writes. Heaven knows whether she has found peace anywhere.

DR. RÖRLUND. I doubt it, Mrs. Bernick! That peace which we lack within ourselves can scarcely be found outside. And least of all abroad. We see every day, both in newspapers and books, how matters stand there. Doubt and fermenting unrest on every side; the soul at war with itself, insecurity in every relation of life; disintegration of family life and a spirit of subversion in the great communities. No; we ought to thank God that our lot is ordered as it is. A tare, alas! will now and then spring up among the crop; but we live upon a soil where things *can* grow, whether they turn to good or evil.—Therefore, as I was saying, I should very much doubt that Miss Hessel has found peace far from home, if it was *that* she went to seek.

MARTHA. Perhaps we shall see sooner than anyone thinks.

MRS. HOLT. Yes, who was it said that she was coming home this summer?

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MRS. BERNICK JUNIOR. Oh, that has been said so many times. I don't suppose anything will come of it.

MARTHA. But this time it may come true.

MRS. BERNICK SENIOR. Surely you know something, child; one can tell that from the way you speak.

MARTHA. No, indeed I know nothing; but I think——

DR. RÖRLUND. Telegraph secrets! We must not enquire more closely.

MRS. RUMMEL. Well, if she comes home this summer, she will find great changes indeed! She left just when things were at their worst, and the town was upside-down. That was the winter Möller's comedy company was here. Don't you remember, Mrs. Bernick, they played in Holm the sailmaker's hall?

MRS. BERNICK. Yes, very likely.

MRS. HOLT (*with a glance at* MRS. RUMMEL). H'm —h'm.

MRS. RUMMEL (*without noticing it*). No, there's no doubt about it. I remember it as clearly as if it were to-day. Yes, that winter there were fine doings in the town. Wasn't it that year that——?

MRS. HOLT (*as before*). H'm——!

MRS. RUMMEL (*noticing her*). No, of course—. I don't know what I'm saying——

MRS. BERNICK JUNIOR. But don't you think we'd better——?

MRS. SALVESEN. But what was the real truth of all the wild stories of that time? I am so new to the town that I don't know what happened——

MRS. RUMMEL. Oh, it was really nothing after all, Mrs. Salvesen!

MRS. HOLT. Dina, dear, hand me that piece of linen, please.

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MRS. BERNICK JUNIOR (*at the same time*). Dina, my love, will you go and ask Katrina to bring the coffee into the verandah.

MARTHA. I will help you, Dina.

(DINA *and* MARTHA *go out by the second door on the left.*)

MRS. BERNICK JUNIOR. And now we may put aside our work for to-day. Come, let me help you, mother dear! Will you come, ladies?

(*She and* RÖRLUND *lead* MRS. BERNICK SENIOR *out to the verandah. The other ladies have risen and are arranging their work on the table in the room.*)

MRS. RUMMEL (*softly*). Oh dear, Mrs. Salvesen, how you frightened me!

MRS. SALVESEN. I?

MRS. HOLT. Ah, but you began it yourself, Mrs. Rummel.

MRS. RUMMEL. I? Oh, how can you say so, Mrs. Holt? Not a single word passed my lips.

MRS. SALVESEN. But what is the matter?

MRS. RUMMEL. How could you talk about—? Only think—didn't you see that Dina was in the room?

MRS. SALVESEN. But, mercy on us, what *is* the matter?

MRS. HOLT. Here, in this house, too! Don't you know that it was Mrs. Bernick's brother——?

MRS. SALVESEN. What about him? I know nothing at all; remember I am quite new to the town——

MRS. RUMMEL. Then you haven't heard that—? H'm; don't wait for us, Hilda.

MRS. HOLT. You go too, Netta. And be sure you are very kind to Dina when she comes.

(HILDA *and* NETTA *go out into the verandah.*)

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MRS. SALVESEN. Well, what about Mrs. Bernick's brother?

MRS. RUMMEL. Don't you know, he was the hero of the scandal?

MRS. SALVESEN. Mr. Hilmar the hero of a scandal!

MRS. HOLT. No, not he, Mrs. Salvesen! It was the other brother——

MRS. RUMMEL. The prodigal brother——

MRS. HOLT. Old Tönnesen's youngest son; one who was a sailor. He ran away to America.

MRS. SALVESEN. And there was a scandal about him?

MRS. RUMMEL. Yes, there was a sort of—what shall I call it?—a sort of a—with Dina's mother.

MRS. SALVESEN. Oh, no! how unfortunate that I knew nothing——

MRS. RUMMEL. Hush, there she comes. (*Loud.*) Yes, as you say, Dina is really quite a clever girl—What, are you there, Dina? We are just finishing our work here.

MRS. HOLT. Ah, how nice your coffee smells, my dear Dina. It will be a treat to take a little cup of it.

(MARTHA *and* DINA *have meanwhile helped the servant to bring in the coffee things. The ladies go out and sit down; they vie with each other in talking kindly to* DINA. *After a time she comes into the room and looks for her sewing.*)

MRS. BERNICK JUNIOR (*on the verandah*). Dina, don't you want——?

DINA. No, thanks; I haven't nearly finished.

(*She takes her sewing and sits down on the right, with her back turned towards the end of the table.* MRS. BERNICK JUNIOR *and* RÖRLUND *exchange a few words; a moment after, he comes into the room.*)

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RÖRLUND (*goes up to the table, as if looking for something, and says in a low voice*). Dina!

DINA. Yes!

RÖRLUND. Why will you not come out?

DINA. You know very well.

RÖRLUND. Do you think that anyone is speaking ill of—of one who is absent?

DINA. I am sure they are not *speaking* of one who is absent.

RÖRLUND. Well, what then?

DINA (*quivering*). I know that they are thinking about her—all of them.

RÖRLUND. Thinking evil?

DINA. No!

RÖRLUND. There, you see!

DINA. They do what is worse.

RÖRLUND. What is worse, then?

DINA. Oh, I know well enough; they pity her.

RÖRLUND. Do you call that worse?

DINA. Yes.

RÖRLUND. Yours is a rebellious nature, Dina.

DINA (*softly*). Yes.

RÖRLUND. What makes it so?

DINA. It has never been otherwise.

RÖRLUND. But could you not try to change?

DINA. No.

RÖRLUND. Do you not think it would be of any use?

DINA. No.

RÖRLUND. And why don't you think it would be of any use?

DINA. You know quite well why.

RÖRLUND. No, I do not. Tell me.

DINA (*looks up at him firmly*). Because I belong to the Lapsed and Lost.

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RÖRLUND. Fie!

DINA. Mother and I belong to the Lapsed and Lost.

RÖRLUND. I am sure no one in this house has ever said that to you.

DINA. No, but they think it.

RÖRLUND. I have often seen signs of this distrust in you. Has it anything to do with your sometimes concealing your movements?

DINA. What do you mean by that?

RÖRLUND. Where were you late yesterday evening, Dina?

DINA (*bending over her work*). Do you know *that* too?

RÖRLUND. Where were you?

DINA. At home.

RÖRLUND. At home? I suppose you mean with your mother?

DINA. Yes.

RÖRLUND. I thought your home was here?

DINA. Yes, they have taken me into their house.

RÖRLUND. On condition that you do not visit your mother.

DINA. Yes.

RÖRLUND. And you promised that?

DINA. Yes.

RÖRLUND. And nevertheless you do visit her?

DINA. Yes.

RÖRLUND. In spite of your promise?

DINA. Such is my nature.

RÖRLUND. Why do you do it?

DINA. It is more amusing with her.

RÖRLUND. Indeed? Then what do you think it is here?

DINA. They are all good to me.

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RÖRLUND. And these serious occupations and endeavours of ours—do you like taking part in them?

DINA. Yes.

RÖRLUND. For what reason?

DINA. Because *you* wish it.

RÖRLUND. Do you like doing something for my sake?

DINA. Yes, I do.

RÖRLUND. Why?

DINA. Because you are so much more perfect than the others.

RÖRLUND. What makes you think that, Dina?

DINA. Because you have taught me so much that is beautiful.

RÖRLUND. Beautiful? Do you call the truths of religion beautiful?

DINA. Yes.

RÖRLUND. What do you understand, then, by a beautiful thing?

DINA. I have never thought of that.

RÖRLUND. Then think of it now. What do you understand by a beautiful thing?

DINA. A beautiful thing is something great—and far away.

RÖRLUND. H'm. Listen, Dina, I want to say to you—. Oh, here they come.

(*He goes up towards the verandah. At the same moment* OLD TÖNNESEN *comes noisily out of* MR. BERNICK'S *room.*)

MADS TÖNNESEN (*in the doorway*). No, no, no, I say! It's no use, I say! I'm off now, as sure as my name's Mads Tönnesen! (*Slams the door.*)

HILMAR TÖNNESEN (*at the same time, to* MRS. BERNICK JUNIOR). There he is. Good-bye!

(*Is hurrying off to the right.*)

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MADS TÖNNESEN. Hilmar! My son Hilmar, wait, we'll go together. You ought to have been in there, listening to your brother-in-law. I'm damned if I ever heard anything so mad!

HILMAR. Hush; don't swear so horribly. Can't you see Mrs. Bernick sitting out there?

MADS. What, is the old lady there? (*Approaching.*) Good morning, ma'am.

HILMAR. Come on; come on!

MRS. BERNICK SENIOR. Good morning, Tönnesen. What is going to be done about the railway?

MADS. It won't come to anything, ma'am; he wants to build it with our money; I never heard anything so unreasonable!

MRS. BERNICK SENIOR. But I suppose he will build it with his own as well.

MADS. Yes, he can do what he likes with his own money; he has plenty of it; and he earned it easily enough. But I, ma'am, who began with two empty fists——

HILMAR (*still at the door*). Hands——

MADS. *I* say fists, my son Hilmar! Yes, ma'am, I can tell you, they were empty then, and dirty too——

HILMAR. Ugh!

MADS. But that's the glory of labour, ma'am, and with those fists I hold on to what I've sweated so hard for——

HILMAR. Ugh, ugh, ugh!

MADS. Yes, I know very well people here give me nicknames and call me the Badger; but the Badger will show them that he has claws! Isn't that so, my son Hilmar?

HILMAR. Yes, only do come; come on!

MADS. Railway! As if I didn't know all about rail-

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ways. When a young man over in America gets on board a railway, he's never seen again.—But why the devil can't you come, Hilmar! I'm sure the dinner's on the table long ago, and you stand here wasting my time talking!—Good-bye, ma'am; good-bye, Betty; good-bye, all!

(OLD TÖNNESEN *and his son go out to the right.* At *the same moment* SANDSTAD, RASMUSSEN *and* VIGELAND *enter from the room on the left, followed by* BERNICK, *who has a bundle of papers in his hand.*)

BERNICK. Well, gentlemen, I shall not regard this as a final refusal. At any rate take the papers home with you and try to make yourselves better acquainted with my calculations.

SANDSTAD. To tell the truth, I don't think that would be of any use, Mr. Bernick. According to my best convictions I cannot advise private individuals to venture their money in this; and still less can I be a party to voting any public funds.

RASMUSSEN. Nor I either.

VIGELAND. To me it is evident that a railway project of this kind would be opposed to the most important interests of the town. Think of all our steamships in the coasting trade. What should we do with them?

RASMUSSEN. Yes—what should we do with the steamships?

VIGELAND. And another thing. If *we* get a railway round here, then the neighbouring towns will also have a railway. No one can tell what changes this will bring about in the shipping trade.

RASMUSSEN. No, no one can tell that.

BERNICK. But, gentlemen, what are you talking about? The country districts round here have produce

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enough both for us and for the neighbouring towns, if we only provide the means of communication.

RASMUSSEN. Yes, that's right.

BERNICK. Just think of our great tracts of forest, which are now inaccessible. Think of the minerals it would allow us to work. Think of our water-power, with one waterfall above another;—what rare advantages for manufactures of all kinds!

RASMUSSEN. Yes, there are.

VIGELAND. But all this would not benefit the town, Mr. Bernick!

BERNICK. My dear Mr. Vigeland, it would benefit society; and what benefits society, would also benefit us. Therefore we ought, as enlightened citizens, to support the affair with all the powers that are at our disposal. But we must hold together; that is all-important! Take the draft prospectus home with you; go carefully through all my calculations; help me, if you find any error in the estimates;—here is one for you, Mr. Sandstad.

SANDSTAD. Well, there's no harm in taking them——

RASMUSSEN. No, there's no harm in that.

SANDSTAD. But I don't think anything will come of it.

RASMUSSEN. No, I don't either.

BERNICK. Well, well, gentlemen, sleep on it first. Perhaps something will come of it after all. Men like yourselves cannot possibly be blind to all the prosperity and progress that lies behind this undertaking. It is only the novelty of the thing that takes you by surprise. And this disinclination to throw one's self at once into anything new and untried is very estimable, very honourable; it is a good and a characteristic side of our nation; I even venture to say, it is one of the best pillars of our society. But when we have once convinced ourselves of the desirability and opportuneness of a measure, then it

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is just as much our duty not to draw back, but to go through with it. Am I not right, we are all agreed on that?

VIGELAND. Well, I won't say either one way or the other, but——

RASMUSSEN. No, I won't either; but——

SANDSTAD. Then I'll take the estimates with me, Mr. Bernick?

BERNICK. Yes, do so, my dear Mr. Sandstad. Discuss the matter among yourselves. And when we have got so far as to be able to lay it before the public in due form, you will see that the difficulties are not nearly so great as you now think.—Well, good-bye, gentlemen. I will not detain you any longer. I should greatly dislike to appear a schemer in your eyes; therefore I wish you as soon as possible to see the affair in its true light. Good day, Mr. Sandstad. Your children are quite well, I hope? Good-bye, my dear Mr. Vigeland. Good-bye, Mr. Rasmussen. Remember me to Mrs. Rasmussen. Good-bye, gentlemen; remember me very kindly at home!

(*The three men take their leave and go out to the right.*)

BERNICK (*who has accompanied them to the door*). Phew! that's the first victory.

RÖRLUND. Do you call *that* a victory, Mr. Bernick?

BERNICK. Getting them to take the papers home? Yes, Dr. Rörlund, that was a great victory. I don't expect anything more to begin with.

MRS. BERNICK JUNIOR (*approaching*). My dear Karsten, what is the meaning of it?

BERNICK. Oh, my dear Betty, it can't possibly interest you.

MRS. BERNICK SENIOR (*on the verandah*). Yes, Karsten, you must come and tell us——

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BERNICK. No, my dearest mother, it is something you and Betty don't understand.

RÖRLUND. There is some talk of a railway, so far as I could gather.

BERNICK. Yes, you shall hear about it, Dr. Rörlund. You are a man of intelligence, and a man who stands outside local interests——

RÖRLUND. I am certainly far removed from the material interests.

BERNICK. But still you keep pace with public affairs —do you not?

RÖRLUND. Yes, I read the papers, so far as my time permits; and of course one hears one thing and another.

BERNICK. Good, then of course you know that there is talk of making a line of railway through the hills?

RÖRLUND. Yes, one that will not come down to our town.

BERNICK. It won't touch any of the coast towns about here—if it is carried out. But *that* is what we are not going to permit!

MRS. BERNICK SENIOR. But, Karsten, why are you mixing yourself up in all this?

BERNICK. H'm, my dear mother, it would take too long to explain——

RÖRLUND. Well, I am not a business man, of course; but still I too think that such things might be left to the Government.

BERNICK. You do? Well, that is a view that we often hear expressed. But do you not really feel in yourself a call, a need, an impulse to support society in its striving for development and welfare?

RÖRLUND. Yes, I do; within the sphere that is allotted to me.

BERNICK. Yes, within *that* sphere you are [. You

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are] certainly a pillar of spiritual society among us. But I am now thinking [more particularly] of practical life. And that is just where the Government is found wanting, Dr. Rörlund. The Government has the best intentions, but it sees no further than the needs of the moment; it is lacking in foresight; and it is for this reason that we practical men have to step in. We have been educated in the school of experience; we are—I think I may say so with all modesty—we are the best pillars of civil society; for by pillars of society I do not mean those men who support existing institutions, but those who promote reasonable and necessary progress.

MRS. RUMMEL (*in the doorway to the verandah*). Oh, how amusing it is——

BERNICK. Do you call it amusing, Mrs. Rummel?

MRS. RUMMEL. Yes, I think it is so amusing to hear men speaking.

BERNICK. Then you can look forward to a good deal of amusement, for we shall have plenty of speaking and writing, and quarrelling and wrangling. But it *shall* go! Ay, if I have to risk all I possess in the affair, I am determined to see it through.

MRS. SALVESEN. Do you think butter will be cheaper if we have a railway, Mr. Bernick?

BERNICK. It will bring prosperity to the whole community; that is all I can tell you for the moment. But, ladies, you must not mix yourselves up with the questions of the day; you must leave them to us men. Your place is in the home; there you must bring peace and comfort to those nearest and dearest to you, as my dear Betty, and my dear old mother bring peace and comfort to me and to Olaf. Why, where is Olaf?

MRS. BERNICK JUNIOR. He is not back from school yet. (KNAP *enters from the right.*)

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KNAP. A ship for repairs, Mr. Bernick.

BERNICK. Bravo! Who is it?

KNAP. A big American. Sprang a leak in the North Sea.

BERNICK. And can we take her in?

KNAP. I really don't know what to say. Things are going badly at the yard, Mr. Bernick. To-day the drilling-machine is out of order again; and the steam-plane won't work either.

BERNICK. H'm, h'm; I don't believe Aune will ever learn to work with machines.

KNAP. I don't believe he *wants* to learn; he has set himself against the machines ever since we put them in.

BERNICK. Oh, we shall be able to get over that. But under any circumstances—we mustn't lose the American. What kind of ship is she?

KNAP. The barque *Indian Girl* of New York, with dye-wood from Brazil to St. Petersburg.

BERNICK. And the captain?

KNAP. The captain went overboard in the North Sea, and the mate has delirium tremens. But a sailor, who was on board as a passenger, took command and brought the ship into Rægehavn.

BERNICK. Then you haven't spoken to him?

KNAP. Yes, I have; he was on the steamer.

BERNICK. Oh, then the steamer's in?

KNAP. Yes, and he has come in here with the crew to get more hands and to charter a tug. Here is his card.

BERNICK (*reads*). "John Rawlinson, New Orleans." Then he's from the Southern States. Well, you must see that you give him all the help you can, Mr. Knap.

KNAP. I'll do so, Mr. Bernick.

(*He goes out again to the right.*)

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MRS. BERNICK JUNIOR (*calls from outside*). Good news, Karsten?

BERNICK. Business, my dear! You must be prepared to receive an American captain to dinner.

(OLAF BERNICK, *with a knapsack of school-books on his back, comes running up the street and through the garden-gate.*)

OLAF. Mamma, mamma, I've been down seeing the steamboat! Do you know who was on board?

MRS. BERNICK JUNIOR. Yes, child; I expect it was an American captain.

OLAF. How do you know that, mamma?

MRS. BERNICK JUNIOR. I guessed it.

OLAF. Then can you guess that Aunt Lona was on board too?

MRS. BERNICK JUNIOR. What are you saying?

OLAF. Yes, she was, mamma; I've seen her and spoken to her.

BERNICK. Now you're not telling the truth, Olaf!

OLAF. Yes, I am telling the truth.

BERNICK. No, you're not; for you don't know her.

OLAF. No, but Evensen was down on the pier, and *he* knew her.

MRS. BERNICK JUNIOR (*aside*). So then——!

MRS. RUMMEL. Only think—then she has come home after all!

MRS. HOLT. Well, what did I tell you, Mrs. Rummel? (*Many travellers come up the street.*)

MRS. RUMMEL. Look, look! Well, I never—there she is, as large as life!

(MISS HESSEL, *in an elegant travelling costume, with a satchel and a plaid over her shoulder and a knapsack in her hand, comes up the street.*)

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MRS. BERNICK JUNIOR. Yes, there she is! (*Runs down to the garden-gate.*) Lona, Lona! Welcome home!

LONA. Why, yes—good morning, Betty! (*Calls up to the verandah.*) Good morning, old auntie!

MRS. BERNICK JUNIOR. But do come inside!

LONA. Thanks, presently, presently; I must go up to the hotel first and wash myself clean from top to toe; on the steamer you get as dirty as a pig. Au revoir!

(*She goes on up the street.*)

MRS. BERNICK SENIOR. She hasn't changed, has she, Betty?

MRS. BERNICK JUNIOR (*looking after her*). No,—and yet she has.

RÖRLUND. That lady appeared to me somewhat unwomanly.

MRS. HOLT. How funnily her dress was cut, Mrs. Rummel!

MRS. RUMMEL. Yes, but did you notice her hat, Mrs. Holt?

OLAF. Hurrah, mamma, here come all the Americans!

MRS. RUMMEL. No, look at these wild people; they've got a great flag——

MRS. HOLT. Ugh, I believe there are brown and black ones among them.

MRS. SALVESEN. The captain is almost the ugliest; he has a regular pirate's face.

RÖRLUND. Yes, that fellow is capable of anything.

BERNICK. Foreigners, Dr. Rörlund; we mustn't be so particular.

(CAPTAIN RAWLINSON *and his crew, with the American flag at their head, come up the street, followed by a crowd of children and grown-up people.*)

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BERNICK (*waves his hand from the steps and calls out:*) Good morning, Mr. Rawlinson! This way, if you please, sir! I am Mr. Bernick!

CAPT. RAWLINSON (*waves his handkerchief and cries:*) Very well, Karsten; but first three cheers for the old Badger! (*The Americans and the whole crowd go past.*)

BERNICK (*starting back*). Ah!

MRS. BERNICK SENIOR (*with a cry*). Who spoke then?

MARTHA (*involuntarily takes a step forward and cries:*) Johan!

MRS. BERNICK JUNIOR. Heavens—it was my brother!

MRS. RUMMEL. Well, as I'm alive, I think so too——

BERNICK (*has composed himself and says calmly*). It was Johan Tönnesen. What of it?

MRS. HOLT. Oh, what a surprise! And how well he looked.

MRS. SALVESEN. And how well that beard suited him, Mrs. Bernick!

MRS. BERNICK JUNIOR (*aside*). Johan and Lona—on the same day——

BERNICK. Well, now we shall have turbulent spirits among us.

RÖRLUND. I hope no one will succeed in introducing a disturbing element here. With the place in its present state—a home of peace and good order and domesticity——

MRS. RUMMEL'S SERVANT-GIRL (*enters through the garden-gate*). Master sent me to say, ma'am, that you must please come home; Gurine has burnt the fish to a cinder.

MRS. RUMMEL. Oh, these servants, these servants; one can never leave anything to them! Good-bye, good-bye; we shall meet to-morrow!

(*She and the servant hurry off down the street.*)

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MRS. SALVESEN. Yes, that's what you can expect if you trust your house to the servants.

MRS. SALVESEN'S TWO LITTLE GIRLS (*come out of the chemist's shop, run to the garden-gate and call out:*) Mamma, mamma, you must come and see; Nicholas has fallen into the wash-tub!

MRS. SALVESEN. What do you say, children! And he had his new blouse on!

THE LITTLE GIRLS. Oh, he is in a filthy mess!

MRS. SALVESEN. Oh, these children, these children! Good day! I must run as fast as I can.

(*She and the little girls hurry into the chemist's shop.*)

MRS. HOLT. Yes, that's what happens if you leave everything lying about. I make it my rule to lock things up; and the keys (*slaps her pocket*) I carry about with me.

THE POSTMAN (*comes running down the street to the garden-gate*). Oh, heavens, ma'am, you must hurry home; we shall miss the steamer.

MRS. HOLT. Miss the steamer?

POSTMAN. Yes, the second bell's gone already, and the postmaster can't take the mails on board till you come, ma'am.

MRS. HOLT. What are you talking about? Can't the mails go on board without me?

POSTMAN. No, ma'am; you've locked up the postmaster's trousers in the wardrobe.

MRS. HOLT. Mercy on us! Good-bye, good-bye till to-morrow! Oh, these men, these men, they never can do anything for themselves.

(*She and the* POSTMAN *run up the street.*)

RÖRLUND. People here make too great demands on woman's time and energies.

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MARTHA (*aside*). Come home——!

MRS. BERNICK JUNIOR (*aside*). Both of them——!

OLAF (*in the garden*). Mamma, now the Americans are shouting hurrah outside grandpapa's!

(*Noise and cries are heard far off; people appear at the windows; many people run up the street.*)

MRS. BERNICK SENIOR (*who has risen and is groping for the door*). Karsten—don't you think as I do—that it is like ghosts from old times?

BERNICK (*starts up from his thoughts*). Oh, come—ghosts? Yes, to you, dear mother—you in the dark, with your poor eyes—(*kisses her*) but I, you see, I am in the full light of day!

SECOND ACT

(*Part of the garden outside* MR. BERNICK'S *house. The house itself, which is not seen, is supposed to lie to the left. At the back is the garden railing with the street beyond; on the right an open arbour, in which is the ladies' work-table.*)

(BERNICK, *dressed to go out, with gloves, stick and cigar, is walking in the garden. After a little while* MRS. BERNICK JUNIOR *comes from the house with a quantity of sewing, which she places on the table.*)

MRS. BERNICK JUNIOR. Are you there, Karsten?

BERNICK. Yes, of course I'm here.

MRS. BERNICK JUNIOR. I thought you had gone to the office.

BERNICK. I am waiting for somebody.

MRS. BERNICK JUNIOR. Oh, perhaps it is Johan?

BERNICK. No.

MRS. BERNICK JUNIOR. Ugh, then it must be this railway business again?

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BERNICK. No, it's a man I've sent for here. Why, what can it matter to you?

MRS. BERNICK JUNIOR. Oh, there's nothing strange in my asking.

(DINA *enters with the rest of the sewing.*)

BERNICK. Are you going to work out here to-day?

MRS. BERNICK. Yes, Dr. Rörlund proposed that we should sit here.

BERNICK. I see, it's more public here.

MRS. BERNICK JUNIOR. I'm sure he didn't intend any ostentation by it.

BERNICK. I didn't mean that either. There are loafers enough here who might take a lesson from seeing all these industrious ladies.

MRS. BERNICK JUNIOR. Ah, you're not much in sympathy with this cause, Karsten!

BERNICK. Yes, indeed I am! Sew away—so long as domestic concerns are not neglected—. Isn't Martha at home to-day?

MRS. BERNICK JUNIOR. No, Martha of course is on duty.

BERNICK. That was a great piece of folly of hers, going into the telegraph service.

MRS. BERNICK JUNIOR. Yes, I'm really afraid she hasn't strength enough for it.

BERNICK. Oh, as far as strength goes, she can do it well enough. But it is unpleasant for *me*. It looks as if I, her brother, were unwilling to support her.

MRS. BERNICK JUNIOR. Well, but it isn't always so pleasant to be supported—even by one's nearest relations.

BERNICK. A woman has to put up with that sort of thing. Why has she never wanted to marry? No, she is self-willed and stiff-necked, like most— Oh, now

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they're beginning to arrive [here come Mrs. Rummel and her daughter].

MRS. BERNICK JUNIOR. Here is Mrs. Holt and Netta too.

BERNICK. What a hurry they're in; I'm inclined to think those two good ladies have designs——

MRS. BERNICK JUNIOR. How do you mean?

BERNICK. Why do they always drag the daughters with them?

MRS. BERNICK JUNIOR. Oh, you know we agreed that these two nice, well-brought-up girls were to be examples for Dina.

BERNICK. H'm; a couple of mothers with marriageable daughters are sure to have little designs of their own——

MRS. BERNICK JUNIOR. Really, Karsten, can you imagine it is because *he*——

BERNICK. Yes, he, he, he; all the women in the place speak of him as *he*,—and then they know at once who is meant.

(MRS. RUMMEL *with* HILDA, *and* MRS. HOLT *with* NETTA *meet at the garden-gate and come in. At the same moment* MRS. BERNICK SENIOR *comes from the house, led by* DINA, *who has* RÖRLUND'S *book in her hand. There are greetings, all talking at once. During this* MRS. SALVESEN *joins them.*)

BERNICK. Your punctuality really compels my admiration, ladies! Never a minute behind time——

MRS. RUMMEL. Oh, I can't tell you how I long for these cosy hours of work——

MRS. BERNICK SENIOR. Did you bring the book, Dina?

DINA. Yes.

MRS. RUMMEL. Oh, he's sure not to come to-day.

MRS. HOLT. No, he's sure not to——

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BERNICK. Why not? It is holiday time, you know——

MRS. R. Yes, that's true; but aren't you taking a holiday too, Mr. Bernick?

BERNICK. You mean because I was taking a walk here with my wife? Dear me, one isn't a mere man of business and nothing else; one is also the head of a family——

MRS. H. Yes, you may truthfully say that of yourself, Mr. Bernick——

BERNICK. And one wants to enjoy the society of one's own circle; it is not a large one, but for that reason it is all the more closely bound together, Mrs. Holt.

MRS. RUMMEL. Ah, but now it is a little enlarged, isn't it?

BERNICK. Yes, since my brother-in-law has come home, you mean.

MRS. R. They say he has become a perfect gentleman, as it is called——

BERNICK. He has improved a good deal—the life over there on a large scale, you see—in the war he served in the Navy as a lieutenant——

MRS. R. No, did he indeed? and how does he like being at home——

BERNICK. Oh, we said so little about that.

MRS. B. JR. He was only in here for a minute——

MRS. BERNICK SENIOR. And then Lona Hessel came just after——

MRS. R. Oh, then she was here too——

MRS. B. SR. Yes, and she has changed, to be sure——

[Here is inserted some dialogue to the effect that Johan will stay at home to take over the management of Bernick's ship-yard, etc. MRS. B. JR. asks what is to become of poor Aune. BERNICK: That is a thing that my little Betty must leave to us men.]

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MRS. SALVESEN. Oh, look, there he is——

BERNICK. He? No, not at all, it's— Oh, *he*, yes—of course—— (DR. RÖRLUND *enters*.)

RÖR. Good morning, good morning, ladies! Good morning, Mr. B.

THE LADIES. Good morning——

MRS. B. JR. How late you are, Dr. Rörlund.

RÖR. Yes, I sincerely ask your pardon, ladies; but I have been in a place where my presence was more necessary than here——

BERNICK. You have just come from the harbour, I see——

RÖR. Yes, I come from there.

MRS. B. JR. And no doubt you had some unpleasantness——?

RÖR. Well, it was not exactly pleasant.—Will you just imagine——

BERNICK. Excuse me—here is someone I want to speak to——

(*During this* AUNE *has come in through the garden-gate.* BERNICK *goes towards him.*)

BERNICK. You're late, Aune! I've been waiting here for you.

AUNE. You must excuse me, sir; but we had to get the American warped in first.

BERNICK. And do you think now you can get her repaired at once? [The ship has to be at St. Petersburg in a fortnight——]

AUNE. I'd get her repaired all right, if I was allowed to work in my own way.

BERNICK. At once—I asked you. In your own way? We can't hear of that. I haven't provided all these expensive machines to let them stand idle, and it won't do

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for a foreign ship to lie here for months and then perhaps be badly repaired after all.

AUNE. No, no, I dare say that's true.

BERNICK. Listen to me, Aune; I suppose you can guess why I sent for you?

AUNE. Well, it might be several things, I dare say.

BERNICK. Yes, it is several things; but still in a way they are all the same. In the first place—what was that address you gave last Saturday evening at the Workmen's Club?

AUNE. It was about the harm that is done to the workmen by all these new machines——

BERNICK.

II

FROM THE FIRST ACT

AUNE. Mr. Bernick wouldn't have said it like that, Mr. Krap! But I know well enough who it is I've got to thank for this. I can thank you for it, Mr. Krap! You've never been able to forget a certain occasion——

KRAP. Occasion—occasion? I don't know what you're referring to with occasions. But I have told you Mr. Bernick's wishes, and that is enough. Now you had better go down to the yard again; you're sure to be wanted; I shall be down myself presently.—I beg your pardon, ladies!

(*He bows, and goes out through the garden and down the street.* AUNE *goes quietly out to the right.* DOCTOR RÖRLUND, *who during the foregoing has continued reading, presently closes the book with a bang.*)

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RÖRLUND. There, my dear ladies, that is the end.

MRS. RUMMEL (*drying her eyes*). Oh, what a beautiful tale!

MRS. HOLT. And so moral.

MRS. BERNICK JUNIOR. Such a book really gives one a great deal to think over.

RÖRLUND. Yes, it shows us in what wonderful ways providence sometimes furthers its designs. This little Christian congregation [community] takes refuge in the primeval forests of the far west in order to live in peace and unity as brothers and sisters together. Then worldly-minded speculators come and lay down a railway straight through the quiet region. With intercourse, temptations and corruption find an inlet. But then it is that this convulsion of nature takes place at a far distant spot, and renders it necessary to transfer the railway to quite another line of valley. And as the last locomotive puffs away, the little congregation [community] feels that it is freed from noisy and sinful toil and can now breathe again in peace and sabbath stillness.

DINA. But what happens to the people in the other valley?

RÖRLUND. My dear child, we must suppose that the other valley was uninhabited.

MRS. BERNICK SENIOR. H'm; that about the railway reminds me of the danger we were in last year. We only escaped having the railway here by a hair's-breadth. But Karsten managed to put a stop to that.

RÖRLUND. Providentially, Mrs. Bernick! You may be sure your son was an instrument in a higher hand when he refused to support that scheme.

MRS. BERNICK JUNIOR. Yes, everything is wonderfully linked together in this world. It is difficult to see the working of it. If we had not you, Dr. Rörlund—!

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It is really more than kind of you to sacrifice your leisure time to us.

RÖRLUND. Oh, not at all—in holiday-time, you know——

MRS. BERNICK JUNIOR. Yes, yes; but it's a sacrifice on your part, nevertheless.

RÖRLUND (*drawing his chair nearer to the ladies*). Pray don't speak of it, dear lady. Do not all of you make sacrifices for a good cause? And do you not make them willingly and gladly? That is as it should be. The Lapsed and Lost, for whom we are working, are like wounded soldiers on a battlefield. You, ladies, are the Red Cross Guild, the Sisters of Mercy, who pick lint for these unhappy sufferers, tie the bandages gently round the wounds, dress, and heal them——

MRS. BERNICK SENIOR. It must be a great blessing to see everything in so beautiful a light.

RÖRLUND. The gift is largely inborn; but it can in some measure be acquired. Tribulation and affliction are a good school. I am sure that you, Mrs. Bernick, have become aware of a purer and more beautiful light even as your bodily eyes grew dim.

MRS. BERNICK SENIOR. Ah, do not speak of that, Dr. Rörlund! I must confess I am often worldly enough to want to exchange the inner light, if I could recover the outer light instead.

RÖRLUND. Yes, yes; that is temptation, dear Mrs. Bernick! It is like the railway trains that bring noisy passengers to the little congregation in the far west. But you must bar the door against such an unquiet guest. And, in truth, what have you really lost? Have you not much rather gained a barrier between yourself and the world? Do you not feel secure here, where you form one of the pillars of our little charitable society? Do

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you really find so much to attract you in the life you hear surging outside? Look at the people in the sweltering sunshine, toiling and moiling over their paltry affairs and paltry sorrows. Ours, surely, is the better part, sitting here in the pleasant shade, and turning our backs toward the quarter from which disturbance might arise.

HILMAR TÖNNESEN. Oh, it is this railway nonsense again.

MRS. BERNICK JUNIOR. No! is it?

MRS. BERNICK SENIOR. Poor Karsten, is he to have all that worry over again——?

RÖRLUND. I really thought that affair was dead and buried.

HILMAR. Well, if it wasn't before, it's sure to be to-day.

MRS. BERNICK JUNIOR. Did father say so?

HILMAR. *He?* Do you think *he* had any idea of what it was all about? But I met Krap just now and he told me that Bernick had sent to Sandstad, and Rasmussen—"Rasmussen on the hill"—and to Michael Vigeland—"Holy Michael," as they call him——

RÖRLUND. H'm——

HILMAR. I beg your pardon, Doctor!—And then he sent for old Tönnesen. Goodness knows why *he* should be in it.

MRS. RUMMEL. They are the town council, Mr. Tönnesen.

HILMAR. Old Tönnesen is no longer on the town council.

MRS. HOLT. No, but they are the men who stopped the scheme last year.

MRS. BERNICK SENIOR. It was my son who put a

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stop to it last year, Mrs. Holt! I should think that when anything is to be done or left undone in this town, it depends upon Karsten.

MRS. HOLT. Yes, of course; there is no doubt about that, but——

HILMAR. For that matter, I shouldn't mind their beginning their twaddle again; it would be a variety at least.

RÖRLUND. I think we can dispense with that sort of variety.

HILMAR. Well, it depends upon how one takes it.—But here I am smoking. I really beg your pardon, ladies—— (*Going towards the verandah.*)

MRS. BERNICK SENIOR. By all means smoke; I think it is a very good cigar——

HILMAR. No, it's a very bad cigar; there isn't such a thing as a good cigar to be got in the whole town. That's another of the pleasures of provincial life.—(*Turning over the leaves of* RÖRLUND'S *book.*) "The Forest Community." What rubbish is this?

RÖRLUND. The others are not whispering either, it seems to me.

MRS. BERNICK SENIOR. It must be very annoying for Karsten to have this tiresome affair up again.

RÖRLUND. Let us hope he will send the schemers about their business, so that they will keep quiet in future.

MRS. RUMMEL. Yes, indeed, Mr. Bernick has always been the good spirit of the place——

MRS. HOLT. You may well say that, Mrs. Rummel! Ever since he came home from abroad as a young man——

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MRS. BERNICK SENIOR. Ah, yes, those were disorderly times.

MRS. SALVESEN. Were things really so bad here?

MRS. RUMMEL. They were as bad as bad could be, Mrs. Salvesen! You may thank your stars that you didn't live here then; and you too, Dr. Rörlund!

MRS. BERNICK SENIOR. Yes, what changes I can remember! When I think of the time when I was young——

MRS. BERNICK JUNIOR. Oh, you needn't go back more than twelve or fourteen years. Heavens—what a life it was—! Everything ended in dissipation. There was a dancing club and a music club——

MARTHA. And the dramatic club—I remember it quite well.

MRS. RUMMEL. Yes; it was there your play was acted, Mr. Tönnesen!

HILMAR (*at the back*). Oh, nonsense——!

RÖRLUND. Mr. Tönnesen's play?

MRS. SALVESEN. Wasn't it in that play you told me you played the heroine, Mrs. Rummel?

MRS. RUMMEL (*glancing at* RÖRLUND). I? I really don't remember, Mrs. Salvesen. But I remember too well all the noisy gaiety that went on among families.

MRS. HOLT. Yes; I actually know houses where there were two great dinner-parties in one week.

MRS. BERNICK JUNIOR. And in the summer, when the foreign officers were here with the training-ship——

MRS. HOLT. Ugh, the horrid officers!

MRS. BERNICK JUNIOR. Then we had picnic-parties both on sea and land——

MRS. HOLT. You see, Madam Dorf was one of Möller's company——

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MRS. RUMMEL. And one evening Dorf came home very late——

MRS. HOLT. —and quite unexpectedly——

MRS. RUMMEL. And there he found—no, really, I don't think I can tell you.

MRS. HOLT. But—only think!—young Tönnesen had to jump out of the window!

MRS. RUMMEL. Yes, and it was an attic window too! And that was why he ran away to America.

MRS. SALVESEN. Oh, no! how unfortunate that I knew nothing——

MRS. HOLT. Well, now you can see how careful we have to be. Poor Dina can't help her mother being a person like that. She was then a child of six or seven——

RÖRLUND. Oh, you cannot possibly realise the thousand considerations—. When a man is singled out as a pillar of the society he lives in—. Sh! here they come.

(*She looks at him for a moment, then goes out to the verandah;* RÖRLUND *also goes towards the back. At the same moment* OLD TÖNNESEN *comes noisily out of* MR. BERNICK'S *room.*)

MADS TÖNNESEN (*in the doorway*). No, no, no, I say! Never while I'm alive, I say! I'm off now, as sure as my name's Mads Tönnesen! (*Slams the door.*)

HILMAR (*at the same time, to* MRS. BERNICK JUNIOR). There he is. Good-bye! (*Is hurrying off to the right.*)

MADS TÖNNESEN. Hilmar! My son Hilmar, wait, we'll go together. Now we shall see signs and wonders, Hilmar! I'm damned if I ever heard anything so mad!

HILMAR. Hush; don't swear so horribly. Can't you see who is sitting out there?

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MADS. What, is the old lady there? (*Approaching.*) Good morning, ma'am!

HILMAR. Come on; come on!

MRS. BERNICK SENIOR. Good morning, Tönnesen. Well, is it all over?

MADS. Yes, it'll soon be all over with the whole of us. I never heard anything so unreasonable. Now he wants to build the railway after all!

RÖRLUND. What do you say?

MRS. BERNICK SENIOR. Who?

MADS. Your son, of course!

MRS. BERNICK JUNIOR. But, my dear father——?

THE THREE LADIES. No, can it be possible——!

MADS. No, it's quite impossible! It won't come off; for he wants to build it with our money——

RÖRLUND. But this is quite contrary to what Mr. Bernick last year——

MRS. BERNICK SENIOR. Your father must be mistaken, Betty.

MRS. BERNICK JUNIOR. Yes, I can't suppose anything else.

(SANDSTAD, RASMUSSEN [RUMMEL] *and* VIGELAND *enter from the room on the left, followed by* BERNICK, *who has a bundle of papers in his hand.*)

BERNICK. Well, gentlemen, I shall not regard this as a final refusal. At any rate take the papers home with you and try to make yourselves better acquainted with my calculations.

SANDSTAD. I'm a plain-spoken man, Mr. Bernick, and I say the same this year as I said last——

BERNICK. But the case is not the same this year as last.

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RASMUSSEN. No, it is not——

SANDSTAD. Well, be that as it may, I cannot advise private individuals to venture their money in this; and still less can I be a party to voting any public funds.

RASMUSSEN. Nor I either.

VIGELAND. And then I am afraid it will lead us into worldliness, Mr. Bernick! The minds of all serious people are now intent upon the building of the new meeting-house. And we must think of spiritual needs before all else.

BERNICK. Of course, of course, Mr. Vigeland; but——

SANDSTAD. Yes, you've chosen your time as unfortunately as you could have, Mr. Bernick! Excuse my plain-speaking; but just think of the severe storm we had in the North Sea last week. Nobody can tell how heavy the losses of the town may be; damaged ships are putting in here every day——

RASMUSSEN. Yes, it was a severe storm.——

BERNICK. All that is admitted; but you know that the main line is under construction, and unless we are quick in arriving at a decision now, it will be too late; we shall not be able afterwards to get a branch line brought here. You must bear that in mind, gentlemen.

SANDSTAD. Well, then we shall have to do without.

BERNICK. And you are really prepared to take such a moral responsibility upon yourselves? Are our great tracts of forest to remain inaccessible? Remember all the rich mineral-seams it would allow us to work! Think of our water-power, with one waterfall above another! What rare advantages for manufactures of all kinds!

RASMUSSEN. Yes, there are.

VIGELAND. But all this would benefit the inland districts more than the town, Mr. Bernick!

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RASMUSSEN. Yes, that is true.

BERNICK. My dear Mr. Vigeland, it would benefit society; and what benefits society, would also benefit us. Therefore we ought, as enlightened citizens, to support the affair with all the powers that are at our disposal. Men like yourselves cannot possibly be blind to all the prosperity and progress that lies behind this undertaking. Take the draft prospectus home with you. Go carefully through all the calculations. Tell me if you find any error in the estimates. Here is one for you, Mr. Sandstad.

SANDSTAD. Well, there's no harm in taking them——

RASMUSSEN. No, there's no harm in that.

VIGELAND. I for my part won't say either one way or the other——

RASMUSSEN. I won't either.

BERNICK. Well, well, gentlemen, at any rate, sleep on it first. We may perhaps come to an agreement after all. Discuss the matter as it affects your own interests and those of society; and when we have got so far as to be able to lay it before the public in due form, you will see that the difficulties to be met are not nearly so great as you now think.—Well, good-bye, gentlemen. I must not detain you any longer. You know we have not much time for arriving at a decision. Good day, Mr. Sandstad. Good-bye, my dear Mr. Vigeland. Good-bye, Mr. Rasmussen. Good-bye, good-bye; remember me very kindly at home!

(*The three men take their leave and go out to the right.*)

BERNICK (*who has accompanied them to the door*). Phew! we've got so far at least.

RÖRLUND (*at the back*). Yes, you have certainly gone farther than last year, Mr. Bernick.

MRS. BERNICK JUNIOR (*also at the back*). But, my dear Karsten, what is the meaning of it all?

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BERNICK. Oh, my dear Betty, it can't possibly interest *you*.

MRS. BERNICK SENIOR. Yes, Karsten, you must come and tell us——

BERNICK. No, my dearest mother, it is something you and Betty don't understand.

RÖRLUND. So you want to bring a branch line here after all, Mr. Bernick?

BERNICK. Yes, you shall hear about it. You are a man of intelligence, Dr. Rörlund, and you know, of course, what has already been done in the matter——

RÖRLUND. Yes, I know that an inland line was chosen in preference to a coast line.——

BERNICK. Quite right!

RÖRLUND. —and that you and the other leading men of the town refused last year to contribute to a branch line.

BERNICK. Exactly! The proposal that was before us last year was inadmissible. It would have cost an unreasonable amount of money; we should have had to make tunnels and bridges and a great deal besides. And now we can avoid all that and get our line at an unusually low cost.

RÖRLUND. But how will you do that, Mr. Bernick?

BERNICK. Ah, *that's* what I'm going to tell you!—Yes, you may listen too, ladies!—Now, can you remember, Doctor, that I was away for a week last spring on a journey up-country?

RÖRLUND. Yes; it was at Whitsuntide.

BERNICK. Precisely! The spring floods were, as you know, extraordinarily heavy this year and did a great deal of damage. Thus I heard amongst other things that the Trangdal River had overflowed its banks and that it ran out into the Trangdal Water along its old bed. It

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struck me like a flash of lightning! I went up there; and what did I find? Just as they told me—the whole Trangdal ravine lying dry as a high-road—the Trangdal ravine, you understand, which had been the vital natural obstruction to the branch line——

RÖRLUND. That was indeed most remarkable.

BERNICK. It was more than remarkable, Doctor! I arrived there one Sunday morning, and as in an instant my eyes were thus opened to the immense bearing of this occurrence, a feeling almost of devotion came upon me. This convulsion of nature just at the eleventh hour—; was it not evident that providence itself had intervened?

RÖRLUND. Ah, it is so difficult to pronounce upon——

BERNICK. I am, I regret to say, not a remarkably religious man; but still I have at times my deeper moments and that moment was one of them. I saw before me the thousand happy homes which might be created in this wilderness; I saw our town, which hitherto has been almost isolated on the land side, suddenly brought into communication with flourishing inland districts. Life, prosperity, progress on all sides! You will see, you will not be able to recognise the place after the first railway train has rolled in. Am I not right?

MRS. BERNICK SENIOR. Yes, Karsten, indeed you are!

MRS. BERNICK JUNIOR. And you have kept all this secret!

BERNICK. Oh, my dear, you would not have been able to see—; one ought never to speak of business matters before the decisive moment. But now I have the engineers' report—all the estimates;—now we have only to get the necessary contribution subscribed. And that must and shall be done! Ay, if I have to risk all I possess in the affair, I am determined to see it through!

MRS. BERNICK SENIOR. You are a man, Karsten!

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MRS. RUMMEL. Yes, we were just saying that you were like a good spirit to the town [were the good spirit of the town, Mr. Bernick].

MRS. HOLT. Only think, if we should have a railway here!

NETTA [DINA]. Then we should be able to go by train on Sundays!

RÖRLUND. On Sundays?

MRS. RUMMEL. Dina means on week-days, no doubt.

MRS. SALVESEN. Do you think butter will be cheaper if we have a railway, Mr. Bernick?

BERNICK. The railway will bring prosperity to the whole community; that is all I can tell you for the moment. But that is just what we all have to work for. Don't you agree with me, Dr. Rörlund?

RÖRLUND. H'm; I am not a man of business, Mr. Bernick; and the restricted community to which I belong——

BERNICK. It will suffer no injury from the railway, I can assure you of that! Our busy little town is built, heaven be thanked, on a sound moral foundation. We men will ward off the shock, and our wives and daughters will continue to occupy the place that nature has assigned them. Believe me, the purity of our homes is not so easily disturbed, if only our women remain what they ought to be. Proceed unwearied in your charitable labours, ladies, and be a support and comfort to those nearest and dearest to you, as my dear Betty and my dear old mother are to me and Olaf—(*Looks around.*) Why, where is Olaf to-day?

MRS. BERNICK JUNIOR. Oh, in the holidays it's impossible to keep him at home.

BERNICK. Then he's certain to have gone down to the water again. You'll see, this will end in a misfortune.

(KRAP *enters from the right.*)

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KRAP. A ship for repairs, Mr. Bernick.

BERNICK. Oh? Is she owned here?

KRAP. No, a big American; sprang a leak in the North Sea——

BERNICK. Bravo! But, I say—(*coming forward with* KRAP). Can we take her in?

KRAP. Don't know what to say. Things are going badly at the yard, Mr. Bernick. To-day, drilling-machine out of order again. Steam-plane won't work either.

BERNICK. H'm, h'm; I don't believe Aune will ever learn to work with machines.

KRAP. Doesn't want to learn; has set himself against the machines ever since we put them in.

BERNICK. Oh, we shall be able to get over that. But under any circumstances—we mustn't lose the American. What kind of ship is she?

KRAP. The barque *Indian Girl* of New York. Bound from Brazil to Glasgow with dye-wood; driven out of her course towards Jutland;—boisterous weather, Mr. Bernick!

BERNICK. And the captain?

KRAP. Captain went overboard—drunk. The mate's in his bunk—with delirium tremens. A passenger took command—a sailor. She was towed in just now by the Hamburg steamer.

BERNICK. Is the Hamburg steamer in already?

KRAP. Just this moment. Here is the American's card.

BERNICK (*reads*). "Captain John Tennyson. New Orleans." Then he's from the Southern States. Well, you must see that you give him all the help you can, Mr. Krap.

KRAP. I'll do so, Mr. Bernick.

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BERNICK. And, look here—one other thing: do you know whether Mr. Busk, the lawyer, has come back?

KRAP. Not yet. (*He goes out to the right.*)

MRS. BERNICK SENIOR. Yes, is it not like ghosts of old days? Listen, now they're singing. How it fills the air. How it sounds over our quiet town——

RÖRLUND. And just at dinner-time too! While grace is being said in every quiet home. Look, look, serious men are running to the windows with their napkins under their chins——

OLAF (*in the garden*). Mamma, now the Americans are shouting hurrah outside grandpapa's!

RÖRLUND. Hurrah? Yes, it is true! So this is the prodigal son's return. Not with contrition; not with the tears of repentance, but with impudent bawling, with ribald songs—! My dear friends, we ought not to witness this. Let us go back to our work!

MRS. BERNICK JUNIOR. Yes, come, come!

(*All the ladies go into the front room and take their places at the table.*)

RÖRLUND (*shutting the garden door*). There; a barrier between us and frivolity——

MRS. RUMMEL. Don't look out, Hilda!

MRS. HOLT. Nor you either, Netta!

RÖRLUND. —and a veil before indecorousness——

(*He draws the curtains so that the room becomes half dark.*)

BERNICK. You are giving yourself too much trouble, Doctor! We are so much accustomed to the disturbances of foreign sailors——

RÖRLUND. Foreigners—yes, that is another thing. But he who has now suddenly reappeared among us, and

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who announces his return in so significant a way—; well, in an ordinary house I would not express myself so openly, but I know that within these walls considerations are entertained which outweigh a casual relationship——

BERNICK. Well, well, well, don't be alarmed;—our little society has its pillars, Dr. Rörlund!

RÖRLUND. Pillars that have stood the test, Mr. Bernick! I know it, I know it. Once before you put a stop to excesses here——

(*The door on the right is thrown open and* LONA HESSEL *enters quickly.*)

LONA. No, I couldn't wait any longer! Here I am, dear friends!

MRS. BERNICK JUNIOR. Lona!

MRS. BERNICK SENIOR. Lona—my dear girl!

MRS. HOLT and MRS. RUMMEL. Miss Hessel!

LONA. Yes, but don't look at me; for the big wash didn't come off. As soon as I heard who the American was—; but you don't know, it seems?

MRS. BERNICK JUNIOR. Ah, we do, unfortunately!

LONA. Unfortunately? Has anything gone wrong? You are sitting here in this twilight? And sewing at something white? There hasn't been a death in the family?

RÖRLUND. This is a meeting, Miss Hessel, of the Society for the Moral Regeneration of the Lapsed and Lost.

LONA. What? These nice-looking, well-behaved ladies, can *they* be——?

MRS. RUMMEL. Oh, this is too much——!

LONA. Ah, I see, I see! But look here, the Lapsed and Lost will have to wait for one day; they'll be none the worse for it; on a joyful occasion like this——

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RÖRLUND. A joyful occasion? Don't you know that old Tönnesen's prodigal son has returned?

LONA. Is the prodigal son to be received with long faces? How do you read your Bible, Pastor?

RÖRLUND. I am not a clergyman.

LONA. Oh; then you will be one, for certain.—But, pah!—all this linen smells like a shroud. Come and help me, Cousin Karsten; we must have the doors and windows open.

MRS. BERNICK JUNIOR. But, Lona, what are you doing——?

RÖRLUND. But, Mr. Bernick——?

BERNICK. Yes, excuse me; it is really rather oppressive in here.

LONA (*drawing up the Venetian blinds*). And then broad daylight. So! Now we are out of the sepulchral vault. Look, look; the whole town is on its feet! And listen, how they play and sing in the sunshine, these foreigners! They are real human beings—full of sun like southern fruits. Oh, my dear aunt, what a pity it is that with your bad eyes you can't see all this beautiful life——

MRS. BERNICK SENIOR. Tell me about it, my dear girl, then I shall see it.

RÖRLUND (*picking up his book, hat and gloves*). I do not think, ladies, that we are quite in the mood for doing more work to-day; but we shall meet again to-morrow.

LONA (*as the visitors rise to go*). Yes, by all means—I shall be here.

RÖRLUND. You? Allow me to ask, Miss Hessel, what *you* will do in our Society?

LONA. Open all the doors and windows wide, Pastor!

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III

FROM THE FOURTH ACT

Dina, you will.

DINA. I am your wife from this hour.

JOHAN. Oh, say that once more.

DINA. Your wife.

JOHAN. And all that lies—that you think lies behind us——

DINA. I know nothing about it; I only know that I must love you——

JOHAN. Then I'll burn my boats—this community of hypocrites shall never see us again.

LONA. On board—on board—Johan——

JOHAN. Yes, on board—Ah, but—Lona—my dear—come here—(*he leads her up to the back and talks rapidly to her*).

MARTHA. Dina—happy girl! Let me look at you and kiss you once more—for the last time.

DINA. Not the last time; no, my dear, dear aunt—we shall meet again.

MARTHA. Never! Promise me, Dina, never to come back again. What are you doing here? This is no place for you; here they deprive one of the courage to wish to be happy——

DINA. Oh, now I have courage enough for anything; now I defy them all.

MARTHA. Yes, out there in the great free world, when you are alone with him, without all these terrifying considerations, without the oppression of all this deadly respectability——

DINA. Yes, yes; that is it!

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MARTHA. My dear child! Now go to your happiness —over the sea. Oh, how often have I sat in the school-room and longed to be over there. It must be beautiful there; the heaven is wider; the clouds sail higher than here; a purer air sweeps over the heads of the people——

DINA. Oh, Aunt Martha,—why do you not come with us?

MARTHA. I? Never! Now my position is fixed. Heaven be praised that I was able to see clearly; now I think I can give myself wholly to what I have to do.

DINA. I cannot imagine being parted from you.

MARTHA. Ah, one can part from so much, Dina. (*Kisses her.*) But you will not have to learn that lesson, my dear child! Promise me to make him happy.

DINA. Promise? I know of nothing to promise, will promise nothing—here I have learnt to hate the very word promise.

MARTHA. You shan't promise anything either; you have to remain as you are, true and faithful to yourself.

DINA. That I will, Aunt Martha; for I must remain so.

MARTHA. Yes, yes, yes; I know that well enough.

LONA (*to* JOHAN). Good, good, my dear boy; that's the way. And now on board!

JOHAN. Yes, there's no time to be lost. Good-bye, Lona! thanks, thanks for all you have been to me. Good-bye, Martha; thanks to you too. Be happy; the single state, you see——

MARTHA. Oh, that that should be your last word! No, no, no; but go; good-bye, Johan; good-bye, Dina —and happiness be over all your days!

(*She and* LONA *hurry them towards the door in the background; hand-shakings and farewells;* JOHAN *and* DINA *go quickly out;* LONA *shuts the door after them.*)

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LONA. Now we are alone, Martha. You have lost her and I him.

MARTHA. You—him?

LONA. What am I to him now? An old step-sister—what can he want with her? An encumbrance. Men break many a tie when happiness beckons to them.

MARTHA. That is true, sometimes.

LONA. Now we two must hold together, Martha.

MARTHA. Can I be anything to you?

LONA. Who more? We two foster-mothers. Have we not both lost our children? Now we are alone.

MARTHA. Yes, alone. So now I will tell you this; I have loved him more than you.

LONA. Martha!—Is this the truth?

MARTHA. My whole life lies in the words. I have loved him, and waited for him. And then he came; but he, did not see me.

LONA. Loved him! And it was you that with such self-sacrifice gave his happiness into his hands.

MARTHA. How could I love him, if I were not willing to give him his happiness? Yes, I have loved him; I have lived my whole life for him, ever since he went away. Oh, it was really a happy life, though a life of longing and impatience——

LONA. And you call yourself impatient who have waited all these years?

MARTHA. Yes, that was the misfortune, that I did not notice how the years were going by. When he went away we were of the same age; and when I saw him again—Oh, that horrible moment—I realised that I was ten years older than he. He had lived out there in the bright, quivering sunshine, and drunk in health at every breath; and here sat I the while, spinning and spinning——

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LONA. —the thread of his happiness, Martha.

MARTHA. Yes, it was gold I spun. No bitterness; the problem is not how to be happy, but how to deserve happiness.

LONA. That is true, Martha—would that certain others thought the same.

(CONSUL BERNICK *comes out of the room on the left.*)

BERNICK (*speaking off*). Yes, yes, settle it as you please; when the time comes, I shall be ready—(*Shuts the door.*) Oh, are you there? Now, Martha, you might as well look to your dress a little; and tell Betty to do the same. Nothing out of the way, of course; just a certain note of festivity—but be quick——

LONA. And you must look bright and happy, Martha; your brother forgot that.

MARTHA. I will tell Betty.

(*She goes out by the second door on the left.*)

LONA. Well, so the great and solemn hour has come.

BERNICK. Yes, it has come.

LONA. Now you must feel proud and happy, no doubt.

BERNICK (*looks at her*). H'm!

LONA. The whole town is to be illuminated, I hear.

BERNICK. Yes, I believe there is some such idea.

LONA. All the guilds will turn out with their banners; Hilmar has written a song and Pastor Rörlund is going to make a speech. To-night it will be telegraphed to every corner of the country—"Surrounded by his happy family, Consul Bernick received the homage of his fellow citizens as one of the chief pillars of society——"

BERNICK. So it will; and the crowd in the street will shout and hurrah, and insist on my coming forward to the window—and I shall have to bow and thank them——

LONA. Have to—? that's hardly the right expression.

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BERNICK. Do you think I feel happy at this moment?

LONA. No, *I* do not think that you can feel altogether happy.

BERNICK (*after a pause*). Lona, you despise me.

LONA. Not yet.

BERNICK. And you have no right to. And yet—yes, yes, after all, there are times when I despise myself. But you cannot conceive how unspeakably alone I stand, here in this narrow, hypocritical society—you cannot conceive how, year by year, I have had to put a tighter curb on my ambition for a full and satisfying life-work. What have I accomplished, for all the show it makes?—scrap-work, odds and ends—there is no room here for other and larger work. If I tried to go a step in advance of the views and ideas of the day, all my influence was gone. Do you know what we are, we, who are reckoned the pillars of society? We are the slaves of society, neither more nor less.

LONA. And why do you only see this now?

BERNICK. Do you think there have not been moments, when this has been uppermost in me? But then the lukewarm currents of everyday life came over me again. And so lonely as I was! Lona—why did I not know you through and through then?

LONA. What then?

BERNICK. I should never have given you up; and, with you by my side, I should not have stood where I stand now.

LONA. And are you so certain of what she might have been to you, she, whom you chose in my stead?

BERNICK. I know, at any rate, that she has not been anything that I required. You will say that the fault is mine—but how does that help? And yet she might have

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met me, might have shared my interests, might now and then have thrown upon me a ray of that disconnected, spasmodic way of looking at things, which a man cannot exactly make use of in his work, but which nevertheless has an inspiring and purifying effect on his whole course of conduct. It is this power that the women among us are not allowed to exercise; most of them do not even possess it; Lona—not one in a thousand has the courage to be like you——

LONA. That is to say—to be herself.

BERNICK. Yes, and to be what a man most profoundly needs. That is why I never felt satisfaction when fortune was with me, never felt the stimulating increase of strength which may result from adversity; my whole life has been a series of petty annoyances or petty, stale triumphs—like the one we are going to have now——

LONA. This too?

BERNICK. I have not sunk so low that empty glitter can smother what I have to say to myself in secret.

LONA. Then why not break with all this hollowness?

BERNICK. You don't understand. You don't know the inner force that drives a man to work and accomplish something in this world. It is different with you women; you must have something to love, a cat or a dog or a canary, if you have nothing else. You think I am working for my own profit, but that is not so; what I have done has brought me profit, it is true, but it is not for that I have been working—I have wanted to be the first—but I know that this is also to the advantage of society.

LONA. And yourself? What satisfaction does this give you?

BERNICK. None; the whole of this generation of shams must go under. But a new generation will grow

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up after us; it is my son that I am working for; it is for him I am preparing a foundation; there will come a time when truth will make its way into our social order, and upon it he shall found a happier life than his father's——

LONA. With a lie for its groundwork? Think what it is you are giving him for an inheritance——*

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* Here a couple of lines have been omitted in copying Ibsen's MS. In the published play they read:—

BERNICK (*with suppressed despair*). I am giving him an inheritance a thousand times worse than you know of. But, sooner or later,——

---

the curse must pass away. I have gone a hundred times further than you suspect, but good can turn to evil, and so too can evil—; why did you come here? I shall not give way; cannot give way; you shall not succeed in crushing me——

HILMAR (*enters quickly from the right*). Why, this is—Betty, Betty!

BERNICK. What now? Are they coming already?

HILMAR. No, certainly not; but I must speak to some one at once——

(*Goes out by the second door on the left.*)

LONA. Bernick, you say we came to crush you. Then let me tell you what he is, this prodigal son whom your moral society shrinks from as if he were plague-stricken. He can do without you all; he has gone away.

BERNICK. But he will come back.

LONA. He will never come back; and you know nothing. He has gone for ever, and Dina with him.

BERNICK. Gone? And Dina with him?

LONA. Yes, as his wife, without clergy or wedding;

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that is how he strikes your society in the face, as I once—No matter!

BERNICK. Gone; she too in the *Indian Girl*——

LONA. No; he dared not entrust such a precious freight to those scoundrels; he has sailed in the *Olive Leaf*——

BERNICK. Ah; then it was—to no purpose—(*calls into his room*) Krap—stop the *Indian Girl*—she mustn't sail to-night——

KRAP (*inside*). The *Indian Girl* is already standing out to sea, Consul.

BERNICK. Too late—and all for nothing.

LONA. What do you mean?——

BERNICK. Nothing, nothing—leave me alone, you spirit of vengeance.

LONA. H'm! Listen, Bernick; Johan told me to tell you that he makes you a present of the good name he once lent you; see, I hold in my hand your letters——

BERNICK. You have them! And now—now you will—this very night perhaps—when the procession——

LONA. How far you are from knowing me through and through, Karsten—see—I tear your letters to shreds; now, there is nothing to bear witness against you—except your own conscience; now you are safe—be happy too—if you can——

BERNICK. Lona—why did you not do this before; it is too late now—you have spoilt my whole life now—I cannot live after to-day——

LONA. What has happened?

BERNICK. Don't ask me! Not live! Yes, I will—live, live—work—I have bought it dearly enough.

LONA. Karsten!

HILMAR (*enters hurriedly from the left*). No one to be found; all away! not even Betty!

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BERNICK. What is it?

HILMAR. I can't tell you——

BERNICK. Speak, I tell you——

HILMAR. Well then—Olaf has run away in the *Indian Girl.*

BERNICK. Run away—and in the *Indian Girl*—no, no——

LONA. Ah, yes—now I understand—he went through here a little while ago and——

BERNICK (*at the door on the left*). Krap—stop the *Indian Girl* at any cost!

KRAP. Impossible, Consul—she's already at sea——

BERNICK. And my son is on board.

KRAP. What?

RUMMEL. Run away; impossible——

SANDSTAD. They'll send him back.

HILMAR. No, no, he writes that he'll hide among the cargo until they are fairly out to sea.

BERNICK. I shall never see him again.

RUMMEL. Oh, nonsense; a good stout ship, newly repaired——

VIGELAND. —and in your own yard, too, Consul——

BERNICK. I shall never see him again, I tell you.—(*Listens.*) What is that?

RUMMEL. Music. The procession is coming.

BERNICK. I cannot, I will not see any one.

RUMMEL. What are you thinking of? It's impossible.

SANDSTAD. Impossible, Consul—the scheme is not yet firmly established—think how much you have at stake.

BERNICK. What does it all matter to me now? Whom have I now to work for?

LONA. Society, brother-in-law, society.

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RUMMEL. Yes, very true.

SANDSTAD. And us others; you won't forget, Consul, that——

MARTHA (*from the left*). Here they come; but Betty is not at home——

BERNICK. Not at home? There, you see, Lona; on an evening like this; no support either in joy or sorrow——

RUMMEL. Up with the curtains; more candles; up with all the curtains; help me, Mr. Sandstad!

BERNICK. And now to come to the chief point in my settlement with society and with my conscience. Betty, collect yourself to bear what is coming.—It has been said that elements of evil have left us this evening—; I can add what you do not know; the man thus alluded to did not go alone—with him went, as his wife——

LONA. Dina Dorf!

RÖRLUND. What? (*Great sensation among the crowd.*)

RÖRLUND. Fled?—run away, impossible!

BERNICK. As his wife, without either clergyman or wedding ceremony, and yet I tell you that I regard this marriage as higher than many another among us, in which all forms have been observed—and I will add more—honour to that man, for he has nobly taken upon himself another's sin—my fellow citizens, I will get clear of the lie—you shall know all—fifteen years ago, it was I who sinned——

MRS. BERNICK. Oh, Karsten, thanks, thanks.

LONA. At last you have found your true self!

(*Astonished whispering among the crowd.*)

BERNICK. There; now we are on a fair footing with each other; now we shall see whether fifteen years'

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activity can wipe out a youthful aberration—let him who knows himself to be pure cast the first stone; but do not decide this evening; I ask every one of you to go home—to collect himself—away with all this show!—you will feel that it is out of place here——

RÖRLUND. Assuredly it is—well, I thank God—it would have been a sacrifice in vain—Yes, gentlemen, I think we had better——

(*The announcement is whispered from mouth to mouth; the crowd retires noiselessly.*)

BERNICK. Betty, this was a heavy blow for you.

MRS. BERNICK. This is the happiest occasion for fifteen years.

BERNICK. How so? Did you——?

MRS. BERNICK. I knew all.

BERNICK. Knew——?

MRS. BERNICK. The evening before our wedding-day. That was her revenge.

BERNICK. Knew—and yet said nothing?

MRS. BERNICK. Oh, why have you been silent, Karsten? Why have you never thought me worthy of forgiving a moment of aberration?

BERNICK. Because I have never known you until this evening. But now let him come!

MRS. BERNICK. Yes, yes; you shall have him.—Mr. Krap—(*whispers to him in the background; he goes out by the garden door*).

BERNICK. Thanks, Lona; you have saved what is best in me.

LONA. What else did I intend?

BERNICK. How then? not hatred;—not revenge?

LONA. Old love does not rust.

BERNICK. Lona!

LONA. Mona!

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BERNICK. Oh, how little has a pitiful coward like me deserved——

LONA. Yes, if we women always asked for deserts, Karsten—— (AUNE *and* OLAF *enter from the garden.*)

BERNICK. Olaf!

OLAF. Father, I'll never——

BERNICK. Never do it again? Yes, you shall—but not secretly—listen, boy—In future you shall be allowed to be yourself——

OLAF. Not a pillar of society?

BERNICK. No, no; yourself, do you hear? whatever may happen. And you, Aune——

AUNE. I know it, Consul—I am dismissed——

BERNICK. We will not part company, Aune—; forgive me——

AUNE. What? the ship can't get away.

BERNICK. Heaven be thanked for that; and—forgive me—to-morrow she must be overhauled—perhaps fresh repairs may be necessary——

AUNE. Perhaps.

BERNICK. Yes, yes, there is much here that needs overhauling. Good-night, Aune!

AUNE. Good-night, Consul—and thank you heartily. (*Goes out to the right.*)

MRS. BERNICK. Now they are all gone.

BERNICK. And we are alone. All the lights are out in the windows——

MRS. BERNICK. Would you have them lighted again?

BERNICK. Not for all the world. Oh, come nearer, closer around me—I have grown young again! Come, Betty—come, Olaf—and you, Martha—it seems as though I had never seen you during all these years—our society is a society of bachelor-souls—we have no eyes for

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womanhood—and you, Lona—it is settled, is it not?—you won't leave us——

LONA. No; how could I think of going away and leaving you young people, just beginning life? Am I not your foster mother? You and I, Martha, we are the two old aunts—what are you looking at?

MARTHA. How the sky is clearing—; how the clouds are lifting—the *Olive Leaf* has fortune with it.

LONA. And happiness on board——

BERNICK. And we, we have a long, earnest day of work before us—I most of all—but let it come—gather close around me, you strong and true women—one thing I have learnt to-day: it is you women who are the pillars of society——

LONA. Then you have learnt a poor wisdom, brother-in-law. (*Grasps his hand.*)—the spirits of Truth and Freedom—*these* are the Pillars of Society.

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A DOLL'S HOUSE

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NOTES FOR THE MODERN TRAGEDY

Rome, 19. 10, 78.

There are two kinds of spiritual law, two kinds of conscience, one in man and another, altogether different, in woman. They do not understand each other; but in practical life the woman is judged by man's law, as though she were not a woman but a man.

The wife in the play ends by having no idea of what is right or wrong; natural feeling on the one hand and belief in authority on the other have altogether bewildered her.

A woman cannot be herself in the society of the present day, which is an exclusively masculine society, with laws framed by men and with a judicial system that judges feminine conduct from a masculine point of view.

She has committed forgery, and she is proud of it; for she did it out of love for her husband, to save his life. But this husband with his commonplace principles of honour is on the side of the law and regards the question with masculine eyes.

Spiritual conflicts. Oppressed and bewildered by the belief in authority, she loses faith in her moral right and ability to bring up her children. Bitterness. A mother in modern society, like certain insects who go away and die when she has done her duty in the propagation of the race.[1] Love of life, of home, of husband and children and family. Here and there a womanly shaking-off of her thoughts. Sudden return of anxiety and terror. She

[1] The sentence is elliptical in the original.

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must bear it all alone. The catastrophe approaches, inexorably, inevitably. Despair, conflict and destruction.

(Krogstad has acted dishonourably and thereby become well-to-do; now his prosperity does not help him, he cannot recover his honour.)

PERSONS

STENBORG, a Government clerk.
NORA, his wife.
MISS (MRS.) LIND (, a widow).
ATTORNEY KROGSTAD.
KAREN, nurse at the Stenborgs'.
A PARLOUR-MAID at the Stenborgs'.
A PORTER.
THE STENBORGS' THREE LITTLE CHILDREN.
DOCTOR HANK.

SCENARIO

FIRST ACT

A room comfortably, but not showily, furnished. In the back, on the right, a door leads to the hall; on the left another door leads to the room or office of the master of the house, which can be seen when the door is opened. A fire in the stove. Winter day.

She enters from the back, humming gaily; she is in outdoor dress and carries several parcels, has been shopping. As she opens the door, a Porter is seen in the hall, carrying a Christmas-tree. She: Put it down there for the present. (Taking out her purse) How much? Porter: Fifty öre. She: Here is a crown. No, keep

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the change. The Porter thanks her and goes. She continues humming and smiling with quiet glee as she opens several of the parcels she has brought. Calls off, is he at home? Yes! At first, conversation through the closed door; then he opens it and goes on talking to her while continuing to work most of the time, standing at his desk. There is a ring at the hall-door; he does not want to be disturbed; shuts himself in. The maid opens the door to her mistress's friend, just arrived in town. Happy surprise. Mutual explanation of the position of affairs. He has received the post of manager in the new joint-stock bank and is to enter on his duties at the New Year; all financial worries are at an end. The friend has come to town to look for some small employment in an office or whatever may present itself. Mrs. Stenborg gives her good hopes, is certain that all will turn out well. The maid opens the front-door to the debt-collector. Mrs. Stenborg terrified; they exchange a few words; he is shown into the office. Mrs. Stenborg and her friend; the circumstances of the debt-collector are touched upon. Stenborg enters in his overcoat; has sent the collector out the other way. Conversation about the friend's affairs; hesitation on his part. He and the friend go out; his wife follows them into the hall; the Nurse enters with the children. Mother and children play. The collector enters. Mrs. Stenborg sends the children out to the left. Great scene between her and him. He goes. Stenborg enters; has met him on the stairs; displeased; wants to know what he came back for? Her support? No intrigues. His wife cautiously tries to pump him. Strict legal answers. Exit to his room. She (repeating her words when the collector went out) But that's impossible. Why, I did it from love!

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SCENARIO

Second Act

The last day of the year. Midday. Nora and the old Nurse. Nora, impelled by uneasiness, is putting on her things to go out. Anxious random questions of one kind and another give a hint that thoughts of death are in her mind. Tries to banish these thoughts, to turn it off, hopes that something or other may intervene. But what? The Nurse goes off to the left.—Stenborg enters from his room. Short dialogue between him and Nora. —The Nurse re-enters, looking for Nora; the youngest child is crying. Annoyance and questioning on Stenborg's part; exit the Nurse; Stenborg is going in to the children.—Doctor Hank enters. Scene between him and Stenborg.—Nora soon re-enters; she has turned back; anxiety has driven her home again. Scene between her, the Doctor and Stenborg. Stenborg goes into his room.—Scene between Nora and the Doctor. The Doctor goes out.—Nora alone.—Mrs. Linde enters. Scene between her and Nora.—Krogstad enters. Short scene between him, Mrs. Linde and Nora. Mrs. Linde goes in to the children.—Scene between Krogstad and Nora.—she entreats and implores him for the sake of her little children; in vain. Krogstad goes out. The letter is seen to fall from outside into the letter-box.—Mrs. Linde re-enters after a short pause. Scene between her and Nora. Half confession. Mrs. Linde goes out.—Nora alone.—Stenborg enters. Scene between him and Nora. He wants to empty the letter-box. Entreaties, jests, half playful persuasion. He promises to let business wait till after New Year's Day; but at 12 o'clock midnight—! Exit. Nora alone. Nora (looking at the

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clock:) It is five o'clock. Five;—seven hours till midnight. Twenty-four hours till the next midnight. Twenty-four and seven—thirty-one. Thirty-one hours to live.——

Third Act

(A muffled sound of dance music is heard from the floor above. A lighted lamp on the table. Mrs. Linde sits in an armchair and absently turns the pages of a book, tries to read, but seems unable to fix her attention; once or twice she looks at her watch. Nora comes down from the dance; uneasiness has driven her; surprise at finding Mrs. Linde, who pretends that she wanted to see Nora in her costume. Helmer, displeased at her going away, comes to fetch her back. The Doctor also enters, but to say good-bye. Meanwhile Mrs. Linde has gone into the side room on the right. Scene between the Doctor, Helmer and Nora. He is going to bed, he says, never to get up again; they are not to come and see him; there is ugliness about a death-bed. He goes out. Helmer goes upstairs again with Nora, after the latter has exchanged a few words of farewell with Mrs. Linde. Mrs. Linde alone. Then Krogstad. Scene and explanation between them. Both go out. Nora and the children. Then she alone. Then Helmer. He takes the letters out of the letter-box. Short scene; good-night; he goes into his room. Nora in despair prepares for the final step; is already at the door when Helmer enters with the open letter in his hand. Great scene. A ring. Letter to Nora from Krogstad. Final scene. Divorce. Nora leaves the house.——

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I

FIRST ACT

(*A room, comfortably and tastefully, but not expensively, furnished. In the back, on the right, a door leads to the hall; on the left another door leads to* STENBORG'S *study. In the middle of the left wall a door to the nursery; in front on the same side, a sofa, table and armchairs. In the right wall, somewhat to the back, a door, and, further forward, a white porcelain stove; in front of it a couple of armchairs and a rocking-chair. It is a winter day. Carpet. A fire in the stove.*

(*A bell rings in the hall outside. Presently the outer door of the flat is heard to open. Then* MRS. STENBORG *enters, humming gaily. She is in outdoor dress, and carries several parcels, which she lays on a chair on the right. As she opens the door, a* PORTER *is seen in the hall, carrying a Christmas-tree and a basket, which he gives to the* MAID-SERVANT *who has opened the door.*)

MRS. STENBORG (*to the* MAID). Hide the Christmas-tree carefully, Christina; the children must on no account see it before to-morrow. (*To the* PORTER, *taking out her purse.*) How much?

PORTER. Fifty öre.

MRS. STENBORG. There is a crown. No, keep the change.

(*The* PORTER *thanks her and goes.* MRS. STENBORG *shuts the door. She continues humming and smiling in quiet glee as she takes off her outdoor things.*)

MRS. STENBORG (*listening at her husband's door*). Yes; he is at home. (*Begins humming again.*)

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STENBORG (*within*). Is that my lark twittering there?

MRS. STENBORG (*busy opening some of her parcels*). Yes, it is.

STENBORG. Is it the squirrel frisking around?

MRS. STENBORG. Yes.

STENBORG. When did the squirrel get home?

MRS. STENBORG. Just this minute. Come here, Thorvald, and see what I've been buying.

STENBORG. Don't interrupt me. (*A little later he opens the door and looks in, pen in hand.*) Buying, did you say? What! All that? Has my little spendthrift been making the money fly again?

MRS. STENBORG. Why, Thorvald, surely we can afford to launch out a little now. It's the first Christmas we haven't had to pinch.

STENBORG. Come, come; we can't afford to squander money.

MRS. STENBORG. Oh yes, Thorvald, do let us squander a little now! You know you'll soon be earning heaps of money.

STENBORG. Yes, from New Year's Day. But there's a whole quarter before my first salary is due.

MRS. STENBORG. Never mind; we can borrow in the meantime.

STENBORG. Nora! (*He enters the room.*) You know my principles on these points. No debts! No borrowing! That must be understood between us. (*He puts his arm round her.*) It's a sweet little lark, but it gets through a lot of money. No one would believe how much it costs a man to keep such a little bird as you.

MRS. STENBORG. For shame! How can you say so? Why, I save as much as ever I can.

STENBORG (*laughing*). Very true—as much as you *can*—but that's precisely nothing.

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MRS. STENBORG (*hums and smiles with covert glee*). H'm! If you only knew, Thorvald, what expenses we larks and squirrels have!

STENBORG. You're a strange little being, Nora! Sitting here often and often till late at night, slaving away at your copyist's work, to earn the few crowns you can get for it; and then—at the same time—the money often seems to slip through your fingers, without your knowing what becomes of it. But that's going to come to an end, Nora. The copying, I mean. That sort of thing is not good for merry little larks; and now there is no need of it either.

MRS. STENBORG (*clapping her hands*). No, there isn't, Thorvald, is there? Oh, how delightful it is to think of! (*Takes his arm.*) And now I'll tell you how I think we ought to manage, Thorvald. As soon as Christmas is over— (*The hall-door bell rings.*) Ouf, there's a ring! That's somebody come to call. How tiresome!

STENBORG. I'm "not at home" to callers; remember that. (*He goes into his study and shuts the door.*)

(MRS. STENBORG *arranges the room. The* MAID-SERVANT *opens the door to the hall.*)

MAID-SERVANT. A lady to see you, ma'am.

MRS. STENBORG. Please come in.

(MISS [MRS.] LIND, *in travelling costume, comes into the room. The* MAID *shuts the door.*)

[(*The bell rings again. Brief exchange of words with the* DOCTOR.)]

MISS [MRS.] LIND (*embarrassed and hesitating*). How do you do, Nora?

MRS. STENBORG. How do you do?

MISS [MRS.] LIND. I see you don't recognise me.

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MRS. STENBORG. No—oh yes!—I believe— (*Suddenly brightening.*) What, Christina! Is it really you?

MISS LIND. Yes; really I!

MRS. STENBORG. Christina! And to think I didn't know you! But how could I— How changed you are, Christina!

MISS LIND. Yes, no doubt. In eight long years——

MRS. STENBORG. Is it really so long since we met? Yes, so it is. Oh, it has been a happy time, I can tell you! And now you have come to town?

MISS LIND. I arrived this morning.

MRS. STENBORG. To have a merry Christmas, of course. Oh, how delightful! Yes, we *will* have a merry Christmas. Do take your things off. Aren't you frozen? (*Helping her.*) There; now we'll sit cosily by the fire. No, you take the armchair; I shall sit in this rocking-chair. (*Seizes her hands.*) Yes, now I can see the dear old face again. It was only at the first glance— But you're a little paler, and perhaps a little thinner.

MRS. LIND. And much, much older, Nora!

MRS. STENBORG. Yes, perhaps a little older—not much—ever so little. (*She suddenly checks herself; seriously.*) Oh, what a thoughtless wretch I am! Here I sit chattering on, and— Dear, dear Christina, can you forgive me!

MRS. LIND. What do you mean, Nora?

MRS. STENBORG (*softly*). Poor Christina! I forgot: you are a widow.

MRS. LIND. Yes; my husband died three years ago.

MRS. STENBORG. I know, I know; I saw it in the papers. Oh, believe me, Christina, I did mean to write to you; but I kept putting it off, and something always came in the way.

MRS. LIND. I can quite understand that, Nora dear.

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MRS. STENBORG. No, Christina; it was horrid of me. Oh, you poor darling! how much you must have gone through!—And he left you nothing?

MRS. LIND. Nothing.

MRS. STENBORG. And no children?

MRS. LIND. None.

MRS. STENBORG. Nothing, nothing at all?

MRS. LIND. Not even a sorrow or a longing to dwell upon.

MRS. STENBORG (*looking at her incredulously*). My dear Christina, how is that possible?

MRS. LIND (*smiling sadly and stroking her hair*). Oh, it happens so sometimes, Nora.

MRS. STENBORG. So utterly alone! How dreadful that must be! I have three of the loveliest children. I can't show them to you just now; they're out with their nurse. But now you must tell me everything.

MRS. LIND. No, no; I want you to tell me——

MRS. STENBORG. No, you must begin; I won't be egotistical to-day. To-day I'll think only of you. Oh! but I must tell you one thing—perhaps you've heard of our great stroke of fortune?

MRS. LIND. No. What is it?

MRS. STENBORG. Only think! my husband has been made manager of the Joint Stock Bank.

MRS. LIND. Your husband! Oh, how fortunate!

MRS. STENBORG. Yes; isn't it? Now he'll leave that tiresome Government office, where they pay him so badly. For he is to enter on his new position at the New Year, and then he'll have a large salary, and percentages. In future we shall be able to live quite differently—just as we please, in fact. Oh, Christina, how happy I am! It's delightful to have lots of money, and no need to worry about things, isn't it?

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MRS. LIND. Yes; at any rate it must be delightful to have what you need.

MRS. STENBORG. No, not only what you need, but heaps of money—*heaps!*

MRS. LIND (*smiling*). Nora, Nora, haven't you learnt reason yet? In our schooldays you were a shocking little spendthrift.

MRS. STENBORG (*quietly smiling*). Yes; that's what Thorvald says I am still. (*Holding up her forefinger.*) But "Nora, Nora" is not so silly as you all think. Oh! we haven't had the chance of being spendthrifts. We have both had to work.

MRS. LIND. You too?

MRS. STENBORG. Yes, light work: copying, and embroidery, and things of that sort. But not so much as he of course. In the first year after our marriage he overworked himself terribly. Then the doctors declared he must go to the South.

MRS. LIND. You spent a whole year in Italy, didn't you?

MRS. STENBORG. It was a wonderful, delicious journey, you may imagine! And it saved Thorvald's life. But it cost a frightful lot of money, Christina.

MRS. LIND. So I should think.

MRS. STENBORG. Twelve hundred dollars! Isn't that a lot of money?

MRS. LIND. How lucky you had the money to spend.

MRS. STENBORG. We got it from father, you must know.

MRS. LIND. Ah, I see. He died just about that time, didn't he?

MRS. STENBORG. Yes, Christina, just then. And only think! I couldn't go and nurse him! I had to stay here with Thorvald, of course; he was ill too. Dear,

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good father! I never saw him again, Christina. Oh! that's the hardest thing I have had to bear since my marriage.

MRS. LIND. But then you went to Italy?

MRS. STENBORG. Yes; you see, we had the money, and the doctors said we must lose no time. We started three weeks later.

MRS. LIND. And your husband came back completely cured?

MRS. STENBORG. Sound as a bell. [MRS. LINDE. But wasn't that the doctor—?] He has never had an hour's illness since that time. Only he has to be careful, the doctor says, and avoid any kind of excitement. And I shall take good care of that. Oh, it will be so easy now. He shall have no anxiety and no annoyance. I and the children will make things so comfortable for him. (*Jumps up and claps her hands.*) Oh, Christina, Christina, what a wonderful thing it is to live and to be happy!— Oh, but it's really too horrid of me! Here am I talking about nothing but my own concerns. (*Seats herself upon a footstool close to* CHRISTINA, *and seizes her hands.*) Oh, don't be angry with me!— Now tell me, is it really true that you didn't love your husband? What made you marry him, then?

MRS. LIND. My old mother was still alive, you see, bedridden and helpless, and then I had my two younger brothers to think of. I didn't think it would be right for me to refuse him.

MRS. STENBORG. Perhaps it wouldn't have been. I suppose he was rich then?

MRS. LIND. Very well off, I believe. But his business was uncertain. It fell to pieces at his death, and there was nothing left.

MRS. STENBORG. And then——?

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MRS. LIND. Then I had to fight my way by keeping a shop, a little school, anything I could turn my hand to. My whole life since that time has been one long, weary struggle. My old mother no longer needs anything, for she is at rest, as perhaps you know. But my heaviest years for the two boys are still to come; they are now getting into the higher classes; their school fees and all their requirements are increasing. (*Stands up restlessly.*) It can't be done any longer in that out-of-the-way corner, Nora! That is why I came here. They say that here things are better than they used to be for us women. I must try to get some office work—some settled employment——

MRS. STENBORG. But, Christina, that's such drudgery, and you look worn out already. It would be ever so much better for you to go to some watering-place and rest.

MRS. LIND. I have no father to pay my travelling expenses, Nora!

MRS. STENBORG (*rising*). Oh, don't be vexed with me.

MRS. LIND. My dear Nora, don't you be vexed with me. The worst of a position like mine is that it makes one so bitter. You become selfish; you have to be always on the strain. When I heard of the happy change in your fortunes—can you believe it?—I was glad not for your sake, but for my own.

MRS. STENBORG. How do you mean? Ah, I see! You think my husband can perhaps do something for you.

MRS. LIND. Yes; I thought so.

MRS. STENBORG. And so he shall, Christina. I'm sure he will. I'll keep at him, you see. He shan't have any peace until he has hit upon something or other.

MRS. LIND. How good of you, Nora, to stand by me

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so warmly! Doubly good in you, who know so little of the troubles and burdens of life.

MRS. STENBORG. I? I know so little of——?

MRS. LIND (*smiling*). Oh, well—a little copying, and so forth.—You're a child, Nora.

MRS. STENBORG (*tosses her head and paces the room*). Oh, come, you mustn't be so patronising!

MRS. LIND. No?

MRS. STENBORG. You're like the rest. You all think there's nothing serious about me——

MRS. LIND. Well, well——

MRS. STENBORG. You think I've had no troubles in this world.

MRS. LIND. My dear Nora, you've just told me all your troubles.

MRS. STENBORG. Those trifles! (*Softly.*) I haven't told you the great thing.

MRS. LIND. The great thing? What do you mean?

MRS. STENBORG. You look down upon me. You are proud of having worked so hard and so long for your old mother.

MRS. LIND. I'm sure I don't look down upon you; but it's true I am proud and glad when I remember that I was able to keep my mother's last days free from care.

MRS. STENBORG. And you will be both proud and glad too when once you have got your brothers into a good position.

MRS. LIND. Have I not the right to be?

MRS. STENBORG. Yes indeed. But now let me tell you, Christina—I, too, have something to be proud and glad of.

MRS. LIND. No doubt;—but what do you mean?

MRS. STENBORG. Hush! Not so loud. Thorvald is

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in there. He mustn't for the world— No one must know about it, Christina—no one but you.

MRS. LIND. Why, what can it be?

MRS. STENBORG. Come over here. (*Takes her over to the stove.*) I, too, have something to be proud and glad of. I saved my husband's life.

MRS. LIND. Saved his life?

MRS. STENBORG. I told you about our going to Italy. Thorvald would have died but for that.

MRS. LIND. Well—and your father gave you the money.

MRS. STENBORG (*smiling*). Yes, so Thorvald and everyone believes; but——

MRS. LIND. But——?

MRS. STENBORG. Father didn't give us one penny. It was I that found the money.

MRS. LIND. You? All that money?

MRS. STENBORG. Twelve hundred dollars. What do you say to that?

MRS. LIND. My dear Nora, how did you manage it? Did you win it in the lottery?

MRS. STENBORG. No, indeed I didn't.

MRS. LIND. Then where ever did you get it from?

MRS. STENBORG (*smiling and humming gaily*). H'm; tra-la-la-la!

MRS. LIND. Of course you couldn't borrow it.

MRS. STENBORG. No? Why not?

MRS. LIND. Why, a wife can't borrow without her husband's consent.

MRS. STENBORG (*tossing her head*). Oh, when one has some idea of business—and knows how to set about things——

MRS. LIND. But, Nora, I don't understand——

MRS. STENBORG. Well, you needn't. I never said I

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borrowed the money. There are many ways I may have got it. That's beside the point, you see. But——

MRS. LIND. Listen to me, Nora dear: haven't you been a little rash?

MRS. STENBORG. Is it rash to save one's husband's life?

MRS. LIND. No, but without his knowledge——

MRS. STENBORG. But it would have been fatal for him to know! He wasn't even to suspect how ill he was. The doctors came to me privately and told me his life was in danger—that nothing could save him but a journey to the South. Do you think I didn't try diplomacy first? I told him how I longed to have a trip abroad, like other young wives; and then I hinted that he could borrow the money. But then, Christina, he got almost angry with me. He said I was frivolous and understood nothing at all about serious matters and that it was his duty as a husband not to yield to my whims and fancies —so I think he called them. Well, I had to save him, you see; and then I found the way to do it.

MRS. LIND. And was there never any explanation between him and your father?

MRS. STENBORG. No, never. Father died at that very time; I thought of telling him all about it and coaching him in what to say; but as he lay ill—unhappily, it wasn't necessary.

MRS. LIND. And you have never confessed to your husband?

MRS. STENBORG. Good heavens! What can you be thinking of? Tell him, when he has such a loathing of debt! No, this thing is my grand secret, Christina. Oh, you may believe it has been no joke to meet my engagements punctually. You must know that in business there are things called instalments, and quarterly inter-

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est, that are terribly hard to provide for. So I've had to pinch a little, wherever I could. I couldn't save out of the housekeeping, for of course Thorvald had to live well. And I couldn't let the children go about badly dressed; all I got for them, I spent on them, the blessed darlings!

MRS. LIND. So it had to come out of your own pocket-money, Nora?

MRS. STENBORG. Yes, of course. After all, the whole thing was my doing; so it was my finery and my amusements that had to suffer. When Thorvald gave me money for clothes, and so on, I never spent more than half of it; I always bought the simplest things. Oh, it was often very hard, Christina dear; for it's nice to be beautifully dressed. (*Smiling.*) And with all that he calls me a spendthrift, and says the money seems to melt away in my hands.

MRS. LINDE. How much have you been able to pay off?

MRS. STENBORG. Well, I can't precisely say. It's difficult to keep that sort of business clear. But it doesn't matter much now. There will be so many resources open to me now; for we are going to live quite differently from the way we have been doing. Oh, Christina, how glorious it is to think of! Free from all anxiety! Free, quite free. To be able to play and romp about with the children; to have things tasteful and pretty in the house. And then the spring will soon be here, with the great blue sky. Perhaps then we shall be able to travel, on railways and great steamships, and see foreign countries again. The first time I saw so little, for I was so anxious about Thorvald then. Oh, what a wonderful thing it is to live and to be happy! And you shall be happy too, Christina; as happy as you *can* be, poor dear, without

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either husband or children— (*A bell rings outside.*) Who can that be?

MRS. LINDE (*rising*). Perhaps I had better go.

MRS. STENBORG. No; do stay. It's sure to be someone who wants to see Thorvald; he won't come through here.

MAID-SERVANT (*in the doorway*). If you please, ma'am, Mr. Krogstad insists on seeing Mr. Stenborg——

MRS. STENBORG (*springing up*). My husband——!

MRS. LINDE (*starts*). Who is it?

MAID. But I didn't know, as the Doctor is in there——

MRS. STENBORG (*in the doorway*). What do you want to see my husband about?

KROGSTAD (*in the hall*). Only about things that are of no interest to anyone else. (*Seeing* MRS. LINDE.) But—surely that can't be——

MRS. STENBORG. Mrs. Linde—from the west country. Well, go into my husband's room; I dare say he can see you. (*To the maid.*) Open the door for Mr. Krogstad. (*Shuts the door into the hall and goes back to* MRS. LINDE.) Do you know that man, Christina?

MRS. LINDE. I used to know him—before I was married. He was in a lawyer's office in our town.

MRS. STENBORG. Yes, so he was.

MRS. LINDE. How he has changed!

MRS. STENBORG. I believe his marriage was unhappy.

MRS. LINDE. And he is a widower now?

MRS. STENBORG. With a lot of children.

MRS. LINDE. And his business is not of the most creditable, they say?

MRS. STENBORG. No, they say it isn't. But don't let us think of business. It's so tiresome.

(DOCTOR HANK *comes out of* STENBORG'S *room.*)

THE DOCTOR (*still in the doorway*). No, no; I'd

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rather go; I'll have a chat with your wife. (*Shuts the door and sees* MRS. LINDE.) Ah, I beg your pardon——

MRS. STENBORG (*introduces them*). Doctor Hank—Mrs. Linde.

HANK. Oh, indeed? Your old friend—or rather, your friend of old days. I think I saw you as I came in, Mrs. Linde. And now you've come up for Christmas? Quite right, too. One ought to enjoy life as well as one can.

MRS. STENBORG. Yes, oughtn't one, Doctor?

HANK. Then we're agreed upon that? But, I say, you've got a new carpet! Congratulate you! Yes, and a very handsome carpet, too. Now, is that a luxury? I say, no, it isn't. A carpet like that gives you a good return for your money, ladies; with a carpet like that under one's feet one has higher and finer thoughts, nobler feelings, than one would have in an uncomfortable room with cold, creaking planks under one. And especially where there are children. [The race is ennobled in beautiful surroundings.]

MRS. STENBORG. Oh, how often I have felt the same; but I have never been able to give it expression.

HANK. No, I dare say not. You see, it belongs to psychological statistics; and that is a science that is not much developed at present. But it is possible to show a connection between such things. For instance, if that fellow who is with Stenborg——

MRS. STENBORG. Mr. Krogstad?

HANK. Yes, if Krogstad had been brought up in a home which, so to speak, was on the sunny side of life, with all its spiritual windows facing the light, instead of the cursed cold, damp north—I know it—I'll undertake to say that he would have turned out a decent person, like the rest of us.

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MRS. LINDE. Then he is not one?

HANK. He can't be one. Impossible. His marriage was not such that he could be one. An unhappy marriage is like the small-pox; it leaves marks on the soul!

MRS. STENBORG. And what does a happy marriage do?

HANK. It acts like a course of baths; it drives out all the noxious humours and encourages the growth of all that is good and useful in a man. What would have become of Stenborg, I wonder, if he hadn't found his little song-bird——?

MRS. STENBORG. What? How can you think that Thorvald should require——?

HANK. I know him. He would have become a bit of a slave to duty, a bit of a drudge, a bit of a pedant—in a good sense.

MRS. STENBORG. Fie, Doctor, now I'm angry with you.

HANK. But don't you think it's true? (*Sees* STENBORG *coming*.) Then ask him yourself.

MRS. STENBORG. No, no, no, leave off. (*To* STENBORG.) Has he gone?

STENBORG. Yes, this moment.

MRS. STENBORG. Thorvald, let me introduce you—this is Christin——

STENBORG. Ah, Mrs. Linde! Welcome. I have just heard from Krogstad that you were here.

MRS. LINDE. From Krogstad——?

MRS. STENBORG. What has it to do with him?

STENBORG. Well, he connected it with what he had to say to me.

MRS. LINDE. My being here?

STENBORG. Yes, he thinks he can see a design behind everything.

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MRS. STENBORG. But what did he want with you?

STENBORG. It's really a tiresome story. (*To* DR. HANK.) I dare say you know that for the last year or so Krogstad has had a little place in the Joint Stock Bank?

HANK. Yes; what of it?

STENBORG. When I accepted the post of manager I made it one of my conditions that there should be a weeding-out of the staff.

HANK. And that was by no means unnecessary, from what one hears.

STENBORG. More necessary than people suppose. Jobbery and routine had got the upper hand in an altogether unwarrantable way. I can't put up with that; I mean to begin with a staff that I can depend upon in everything. I have therefore seen to it that all the undesirables have received notice.

HANK. You were quite right there.

MRS. LINDE. And Krogstad is among them?

STENBORG. Yes, I'm sorry to say so, he above all. He is altogether untrustworthy.

MRS. STENBORG. Oh but, Thorvald, you've known him for years.

STENBORG. For that very reason I must be all the more strict. I wish indeed I could spare him; but it is impossible. You must not think me hard-hearted, Mrs. Linde. I am certainly not that; but I have a duty and a regard for the institution I am to manage. I obtained my post by opposition to the existing system, by a pamphlet, by a series of newspaper articles and by decisive action at the last general meeting. And am I to begin by contradicting myself?

HANK. No, I hope you'll do nothing of the sort.

STENBORG. I simply can't do so. My task is before

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all things to restore public confidence in the bank; and therefore there must be a weeding-out.

MRS. LINDE. And yet I'm sorry for the people who will be hit.

MRS. STENBORG. So am I.

STENBORG. And I no less.

HANK. There we have it! This damned humanity! Excuse me if I express myself rather strongly. But it makes me wild when I hear—. Who are the people who will suffer? Incapable or disorderly individuals, drunkards many of them, persons who take advantage of the weakness of their superiors to obtain advances or loans that they can never repay.

STENBORG. Yes, you're not far from the truth.

HANK. And then, who is it that will suffer next? Why, the shareholders, myself and a lot of other honest men. We are the people who are robbed by incapacity and irregularity and apathy, so that we never see a penny of our deposits. But nobody pities us. No, of course not; we are not failures, we are not drunkards, forgers, discharged convicts; and these are the sort of fellows who have a monopoly of pity in our humane age.

MRS. LINDE. And I suppose they are the ones who most need it.

HANK. But we don't need the degenerate specimens of the race; we can do without them. Study the natural sciences, ladies, and you will see how there is one law pervading everything. The stronger tree deprives the weaker of the conditions of life and turns them to its own use. The same thing happens among animals; the unfit individuals in a herd have to make way for the better ones. And that is how nature progresses. It is only we human beings who forcibly retard progress by taking care of the unfit individuals.—But, bless my soul!

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I'm standing here talking and forgetting all about a patient I ought to look up. The brute is quite capable of slipping through my hands.

MRS. LINDE. Is that another specimen of the unfit, Doctor?

HANK. A drunken scoundrel of a miner; got his right hand blown off while tipsy. If he survives it, he'll be fit for nothing——

MRS. LINDE. But then it would surely be best to get rid of him.

HANK (*putting on his coat*). Yes, you're perfectly right there; that is a thought that often forces itself upon us doctors, especially when we're practising among the poor. But who is going to take such a responsibility? Not I. I won't say anything about its being punishable by law; but even if it were not—. No, Mrs. Linde, our development has not yet gone far enough for that. Well, good-bye, good-bye, ladies.

STENBORG. Wait, I'll go with you.

MRS. LINDE. Yes, it's time I was going too, Nora. Where is the post office?

STENBORG. I'll show you. We'll go together.

MRS. LINDE. Thanks. (*Aside, as she puts on her things.*) Not a word to your husband about me——

MRS. STENBORG. Oh, but Christina!

MRS. LINDE. You can see it would be of no use.

MRS. STENBORG. Poor Christina. But come back this evening.

(*They go towards the door, talking, and out into the hall. Outside on the stairs are heard children's voices.*)

MRS. STENBORG. There they are! There they are!

(*She runs to the outer door and opens it. The nurse enters the hall with the three children.*)

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MRS. STENBORG. Come in; come in; oh, my sweet darlings! Do you see them, Christina?

HANK. Don't let us stand here chattering in the draught.

STENBORG. Come, Mrs. Linde, only mothers can stand such a temperature.

(DR. HANK, MRS. LINDE *and* STENBORG *go out.* MRS. STENBORG, *the nurse and the children enter the room.*)

MRS. STENBORG. How fresh and red you look! Have you had great fun?—Oh, really! You've been giving Emmy and Bob a ride on your sledge; why, you're quite a man, Alf. Oh, give him to me a little, Anna. (*Takes the smallest one on her arm and dances with him.*) Yes, yes; I'll dance with you too—What! Did you have a game of snowballs? Oh, I should have liked to be there. No, let me take their things off, Anna. Go to the nursery; you look frozen. You'll find some hot coffee there.

(*The* NURSE *goes out to the left.* MRS. STENBORG *takes off the children's things and throws them down anywhere, while the children all talk together.*)

MRS. STENBORG. Really! A big dog ran after you? But he didn't bite you? No, he doesn't bite good children. Don't peep into those parcels, Emmy. What is it? Wouldn't you like to know? Take care—it'll bite! What? Shall we have a game? What shall we play at? Hide-and-seek? Yes, let's play hide-and-seek. Alf shall hide first. Am I to? Yes, let me hide first.

(*She and the children play, with laughter and shouting, in the room and the adjacent one to the left. At last* MRS. STENBORG *hides under the table; the children come rushing in, look for her, but cannot find her, hear her half-choked laughter, rush to the table, lift up the cover and see her—loud shouts;*

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she creeps out as though to frighten them. Fresh shouts. Meanwhile there has been a knock at the door leading into the hall; no one has heard it. Now the door is half opened and KROGSTAD *puts his head in.*)

KROGSTAD. I beg your pardon, Mrs. Stenborg——

MRS. STENBORG (*with a slight cry, half jumps up*). Ah, what do you want?

KROGSTAD. Excuse me. The hall door was ajar—somebody must have forgotten to shut it——

MRS. STENBORG (*standing up*). My husband is not at home, Mr. Krogstad.

KROGSTAD. I know it. I saw him go down the street.

MRS. STENBORG. Then what do you want here?

KROGSTAD. To speak to you.

MRS. STENBORG. To me? (*To the children, softly.*) Go in to Anna. And mind you are quiet and good. What? No, the strange man won't hurt mamma. When he's gone we'll go on playing. (*She leads the children into the left-hand room, and shuts the door behind them. Softly, in suspense.*) It is to me you wish to speak?

KROGSTAD. Yes, to you.

MRS. STENBORG. To-day? But it's not the first yet——

KROGSTAD. No, Mrs. Stenborg; it's two days to Christmas. It will depend upon yourself what sort of a Christmas you will have.

MRS. STENBORG. What do you want? I'm not ready to-day——

KROGSTAD. Never mind that for the present. I have come about another matter. You have a minute to spare——?

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MRS. STENBORG. Oh, yes, I suppose so; although——

KROGSTAD. Good. I was sitting in Olsen's restaurant opposite, and I saw your husband go down the street——

MRS. STENBORG. Well?

KROGSTAD. —with a lady——

MRS. STENBORG. It was Mrs. Linde.

KROGSTAD. I used to know that lady.

MRS. STENBORG. She told me so.

KROGSTAD. Did she tell you no more?

MRS. STENBORG. No; nothing at all.

KROGSTAD (*suspiciously*). H'm;—as I was saying, she has crossed my path once, and now it seems that she is going to do so again.

MRS. STENBORG. But I don't understand at all——

KROGSTAD. Will you give me a straightforward answer to a question? Did Mrs. Linde come here to look for employment?

MRS. STENBORG. Yes, she did.

KROGSTAD. I suppose it wasn't a place in the Joint Stock Bank that she——

MRS. STENBORG. But I don't see——

KROGSTAD. I suppose it wasn't the situation that I'm to be turned out of?

MRS. STENBORG. Mr. Krogstad, I don't see that I am bound to give you an account——

KROGSTAD. We will speak of our account presently.—You are perhaps aware that I have had notice.

MRS. STENBORG. Yes.

KROGSTAD. By your husband's directions?

MRS. STENBORG. Yes.

KROGSTAD. Mrs. Stenborg, you must see that I retain my position in the Bank.

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MRS. STENBORG. I? How can you imagine that I should have any such influence over my husband?

KROGSTAD. Oh, I don't suppose Mr. Stenborg is any more inflexible than other husbands.

MRS. STENBORG. If you talk disrespectfully of my husband, I must request you to leave the house.

KROGSTAD. You are bold, madam.

MRS. STENBORG. I am afraid of you no longer. When New Year's Day is over, I shall soon be out of the whole business.

KROGSTAD. Listen to me, Mrs. Stenborg. If I fight as though for my life to keep my place in the Bank, it is not for the sake of the salary.

MRS. STENBORG. Why then?

KROGSTAD. It is because this place is a kind of position of confidence; it is the only situation that any one has entrusted to me. Of course you know, like every one else, that some years ago I—got into trouble?

MRS. STENBORG. I've heard something of the sort.

KROGSTAD. The matter never came into court; but from that moment all paths were barred to me. Then I took up the business you know about. I had to turn my hand to something; and I don't think I've been one of the worst. But now I must get clear of it all. My sons are growing up; for their sake I must try to recover my character as well as I can. This place in the Bank was the first step; and now your husband comes and kicks me off the ladder, and I am back in the mire.

MRS. STENBORG. But I assure you, Mr. Krogstad, I have no power to help you.

KROGSTAD. I can compel you.

MRS. STENBORG. You won't tell him that I owe you money?

KROGSTAD. Suppose I were to?

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MRS. STENBORG. It would be shameful of you. (*Bursts into tears.*) This secret is my joy and pride. I had been looking forward so eagerly to getting it all paid off by saving and working, and one day telling my husband that it was I——. And you can have the heart to—! (*Hotly.*) But just do it! And then you *will* lose your place! It would involve me in all sorts of unpleasantness; but then my husband will see what a bad man you are; and then you certainly won't keep your place.

KROGSTAD. Nothing but unpleasantness?

MRS. STENBORG. My husband will of course pay what I owe you.

KROGSTAD. Either your memory is defective, or you don't know much about business. I must make the position a little clearer to you.

MRS. STENBORG. How so?

KROGSTAD. When your husband was ill, you came to me to borrow twelve hundred dollars.

MRS. STENBORG. I knew of nobody else.

KROGSTAD. I promised to find you the money.

MRS. STENBORG. And you did find it.

KROGSTAD. I promised to find you the money, on certain conditions. You were so much taken up at the time about your husband's illness, and so eager to have the wherewithal for your journey, that you probably did not give much thought to the details. Allow me to remind you of them. I promised to find you the amount in exchange for a note of hand, which I drew up.

MRS. STENBORG. Yes, and I signed it.

KROGSTAD. Quite right. But then I added a few lines, making your father security for the debt. Your father was to sign this.

MRS. STENBORG. Was to—? He did sign it!

KROGSTAD. I had left the date blank. That is to

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say, your father was himself to date his signature. Do you recollect that?

MRS. STENBORG. Yes, I believe——

KROGSTAD. Then I gave you the paper to send to your father, by post. Is not that so?

MRS. STENBORG. Yes.

KROGSTAD. And of course you did so at once; for within eight or ten days you brought me back the document with your father's signature; and I handed you the money.

MRS. STENBORG. Well? Have I not made my payments punctually?

KROGSTAD. Fairly—yes. But to return to the point: you were in great trouble at the time, Mrs. Stenborg?

MRS. STENBORG. I was indeed.

KROGSTAD. Your father was very ill, I believe?

MRS. STENBORG. He was on his death-bed.

KROGSTAD. And died soon after?

MRS. STENBORG. Yes.

KROGSTAD. Tell me, Mrs. Stenborg: do you happen to recollect the day of his death? The day of the month, I mean?

MRS. STENBORG. He died on the 29th of September.

KROGSTAD. Quite correct. I have made inquiries. And here comes in the remarkable point—(*produces a paper*) which I cannot explain.

MRS. STENBORG. What remarkable point? I don't know——

KROGSTAD. The remarkable point, madam, that your father signed this paper five days after his death!

MRS. STENBORG. What! I don't understand——

KROGSTAD. Your father died on the 29th of September. But look here: he has dated his signature October 4th! Is not that remarkable, Mrs. Stenborg? (MRS.

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STENBORG *is silent.*) Can you explain it, madam? (MRS. STENBORG *continues silent.*) It is noteworthy, too, that the words "October 4th" and the year are not in your father's handwriting, but in one which I believe I know. Look there. Well, this may be explained; your father may have forgotten to date his signature, and somebody may have added the date here. There is nothing wrong in that. Of course it is genuine, Mrs. Stenborg? It was really your father himself who wrote his name here?

MRS. STENBORG (*after a short silence, throws her head back, looks him firmly in the face and says proudly and defiantly*). No, it was not. It was I who copied his signature.

KROGSTAD. Ah!—Are you aware, madam, that that is a dangerous admission?

MRS. STENBORG. How so? You will soon get your money.

KROGSTAD. May I ask you one more question? Why did you not send the paper to your father?

MRS. STENBORG. It was impossible. My father was very ill. Had I asked him for his signature, I should have had to tell him why I wanted the money; but he was so ill I really could not tell him that my husband's life was in danger. It was impossible.

KROGSTAD. Then would it not have been better to have given up your tour?

MRS. STENBORG. I couldn't do that; my husband's life depended on that journey. I couldn't give it up.

KROGSTAD. Did it never occur to you that you and your husband might die on the journey, and that I should then be defrauded of my money?

MRS. STENBORG. That was nothing to me. I didn't care in the least about you. I couldn't endure you for

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all the cruel difficulties you made, although you knew how ill my husband was.

KROGSTAD. Mrs. Stenborg, you evidently do not realise what you have been guilty of. Let me tell you it was nothing more nor worse that made me an outcast from society.

MRS. STENBORG. You? You want me to believe that you did anything to save your wife's life?

KROGSTAD. The law takes no account of motives.

MRS. STENBORG. Then it must be a very bad law.

KROGSTAD. Bad or not, the judges must follow it.

MRS. STENBORG. I don't believe that. Do you mean to tell me that a daughter has no right to spare her invalid father?—that a wife has no right to save her husband's life? I don't know much about the law, but I'm sure you'll find, somewhere or another, that that is allowed. And you don't know that—you, a lawyer! You must be a bad one, Mr. Krogstad.

KROGSTAD. Allow me, madam——

MRS. STENBORG. I don't want to hear any more—. You think you can frighten me, but you haven't succeeded. I'm not so foolish as you imagine.

KROGSTAD. Very well. I may tell you once more: you are on the edge of the precipice; you have everything to lose; your whole future; everything, I tell you. If I am flung into the gutter a second time, you shall keep me company. (*Bows and goes out through hall.*)

NORA (*stands a while thinking, then reassured*). Oh, nonsense! (*Begins folding the children's clothes, but pauses in the middle:*) But—? No, it's impossible! Why, I did it for love!

CHILDREN (*at the door, left*). Mamma, has the strange man gone?

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NORA. Yes; but don't tell papa that any one has been here.

CHILDREN. No, and now will you play with us again.

NORA. No, no; not now, children.

CHILDREN. Oh, do, mamma; you know you promised.

NORA. Yes, but I can't just now. Run to the nursery. I have so much to do. Run along, run along, and be good, my darlings! (*She closes the door behind them; then takes up her knitting, but lets it drop again, then knits hurriedly and says in a spasmodic voice:*) No, it's quite impossible!

Enter STENBORG *from the hall.*

NORA. Oh, you're back already?

STENBORG. Yes, Has anybody been here?

NORA. Here? No.

STENBORG. Are you sure? That's odd. I saw Krogstad come out of the house.

NORA. Did you? Oh, yes, by-the-bye, he was here for a minute.

STENBORG. Nora, he has been begging you to put in a good word for him?

NORA. Yes.

STENBORG. And you were to say nothing to me of his having asked you? You were to do it as if of your own accord?

NORA. Yes.

STENBORG. Nora, Nora! And you could agree to that! To condescend to intrigue with such a person! And to tell me an untruth!

NORA. An untruth!

STENBORG. Didn't you say that nobody had been here? My little bird must never do that again! A song-bird must sing clear and true; no false notes—. Well, well, well, it was the first time; let's say no more about it.

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(*Sits down before the fire.*) Oh, how warm and quiet it is here!

NORA (*busy with her parcels*). Thorvald!

STENBORG. Yes.

NORA. Was it anything so very dreadful that poor Krogstad got into trouble about?

STENBORG. Forgery. Don't you know what that means?

NORA. But mayn't he have been driven to it by need?

STENBORG. Yes; or, like so many others, he may have done it in pure heedlessness. I am not so hard-hearted as to condemn a man absolutely for a single fault.

NORA. No, surely not, Thorvald.

STENBORG. I have seen examples of such men retrieving their character, when their crime has been discovered at once and they have taken the punishment.

NORA. Punishment——?

STENBORG. Yes, there's imprisonment for forgery. But that didn't happen with Krogstad. His crime was not discovered till long afterwards, and that is what has morally ruined him.

NORA. How——?

STENBORG. Just think how such a man must be always lying and canting and shamming. Think of the mask he must wear even towards those who stand nearest him—towards his own wife and children. The effect on the children—that's the most terrible part of it, Nora.

NORA. Why——?

STENBORG. Because in such an atmosphere of lies home life is poisoned and contaminated in every fibre; every breath the children draw contains some germ of evil.

NORA (*behind him*). Are you sure of that, Thorvald?

STENBORG. I have absolute statistical proof of it. I

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have studied these questions a good deal and I have found that nearly all cases of early corruption may be traced to lying mothers.

NORA. Mothers——?

STENBORG. Yes, mothers in particular; but of course the father's influence may act in the same way; and Krogstad knew that only too well. And yet he has been poisoning his own children for years past by a life of untruthfulness and hypocrisy. That is why I call him morally ruined. So my sweet little Nora must promise not to plead his cause. Shake hands upon it. Come, come, what's this? Give me your hand. That's right. Then it's a bargain. I assure you it would have been impossible for me to work with him; it gives me a sense of discomfort to come in contact with such people. (NORA *draws her hand away, and moves towards the table.*) Well, what is it?

NORA. It is so warm. Oh, I have so much to do.

STENBORG (*rising*). Yes, and I must try to get through my business. And then the Christmas-tree shall be decorated, and we'll bring the children in—and then we'll have a joyful and happy Christmas Eve, my precious little song-bird! (*He goes into his room and shuts the door.*)

NORA. No, no, no—! It can't be. I will decorate the Christmas-tree. No; not with my hands!

ANNA (*at the door, left*). The children are asking if they may come in, ma'am?

NORA. No, no, don't let them come to me! Keep them with you, Anna.

ANNA. Very well, ma'am. (*Goes back into the nursery.*)

NORA (*pale with terror*). Corrupt them? Poison—! No! Yes; yes!—But it's impossible! It must be impossible! Why, I did it for love!

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SECOND ACT

The same room

NORA *is putting on her hat and cloak; her muff and gloves are on the table.*

NORA (*anxiously, at the hall door*). Is somebody coming?—Nobody. No, of course, he won't come to-day; it's New Year's Eve; nor to-morrow either.—Stuff and nonsense! Of course he won't come at all. He won't do it. It won't happen. It's impossible.—O God, O God, put something in Thorvald's mind, so that he won't irritate that terrible man. O God, O God, I have three little children. Oh, do it for the sake of my little children!

NURSE (*at the door, left*). Now I have everything ready, if you would—. Oh, I see, you're going out, ma'am?

NORA. Yes, I must go out. Isn't it fearfully close in here? I feel as if I should be stifled.

NURSE. But there's a keen wind out-of-doors. Do be careful, ma'am; you might easily make yourself ill.

NORA. Well, what does that matter? Do you count it a misfortune to be ill?

NURSE. Yes, that I do.

NORA. But people are sympathetic towards those who are ill. No one will do any harm to a person who is ill.—Oh yes, though, there is somebody who would do it.

NURSE. Oh, but, ma'am——

NORA. Listen, Lena, if anything should happen to me, will you promise to take care of the children——

NURSE. But you make me so terribly frightened, ma'am. Is anything the matter?

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NORA. No, no, but nobody can tell what may happen. Oh, Lena, you must never desert them, so long as they need you. Will you promise me that?

NURSE (*in tears*). Didn't I look after Nora when she was little and had no mother? Can Nora think that I should desert her little children?

NORA. No, of course not, I know that very well, Lena. Oh, the little darlings will still be well, if I am not—. But it isn't certain that anything will happen. So many strange things happen in the world; so many people are saved from great misfortunes. Very often it turns out to be only a dream. Oh, how splendid it would be to wake up and come to one's senses and cry out, I've been dreaming, I've been dreaming!

NURSE. But, in heaven's name, ma'am——

NORA. You mustn't look so frightened. I had so little sleep last night.

NURSE. Yes, that's the fault of all these parties. Oh, ma'am, is it wise?—out every single evening the whole Christmas week; out till late at night.

NORA. Ah, but it's lovely, Lena—there's music and lights, and beautiful clothes—and so much amusement; one forgets; one doesn't think—Oh, but it's lovely to live, Lena—to be young—to be really alive. Look, how the sun is shining—the snow is dripping off the roofs; it is not cold, as you said—it's spring weather—we shall soon have spring—and—Spring!

NURSE. What is it, ma'am? You're as white as a sheet.

NORA. Oh, it was fearful.

NURSE. What? What was it?

NORA. I was thinking of the terrible story you told me when I was little.

NURSE. I?

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NORA. Don't you remember the girl who lived near us, who had helped to murder her father and was executed? When they came to fetch her she screamed: No, not now in the spring-time! Not now in the sunshine!—Yes, it is terrible to die in the spring-time and in the sunshine.

NURSE. As I'm alive, as soon as the Doctor comes I'll——

NORA. You're not to say a single word to the Doctor. You silly old Lena—(*laughing*) how could you be so frightened—ha, ha, ha—can't you guess that I was joking——

NURSE. Well, then God forgive Nora——

NORA. Yes, yes, it was horrid of me. (*Petting her.*) Don't be angry; I'll never do it again. Oh, now you're laughing! That's right; go in to the children——

NURSE. Yes, I'll go. But I'll never forget how frightened I was. (*She goes into the nursery.*)

NORA. There, there. Now I'll go out. Only not to think. Only not to think.—What a delicious muff! Beautiful gloves! Beautiful gloves!—To forget!—One, two, three, four, five, six— (*With a scream.*) Ah, who's that?

STENBORG (*at the hall door*). Heavens! what's happening?

NORA. Oh, is it you?

STENBORG. Of course. Is that anything to be frightened of, silly little girl? But how worn-out you look, my dear Nora. What is the matter with you?

NORA. You know, we were up very late last night.

STENBORG. Much too late. But we'll make an end of that.

NORA. Yes, there will soon be an end of that.

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STENBORG. Fortunately. After New Year's Day, work will begin.

NORA. New Year's Day;—why, that's to-morrow.

STENBORG. And the day after to-morrow, business. Are you going out——?

NORA. Yes.

STENBORG. What, again? You've already been out once to-day.

NORA. If you would rather, I will stay at home.

STENBORG. No, go if you like; it will bring the roses back into your cheeks. They suit you so well. My little elf mustn't have such pale cheeks and tired eyes. I must have you about me, well and fresh and lively, to make me feel happy and comfortable. (*Kissing her.*) There, now go; I'll get on with my work. I've been down to the Bank and brought home these papers.

NORA. To the Bank? Have you already——?

STENBORG. It's only some details that I want to make myself more familiar with. Good-bye; go now; but don't catch cold.

NORA. Thorvald.

STENBORG. Yes.

NORA. If your little squirrel were to beg you for something so prettily?

STENBORG. Well?

NORA. Would you do it?

STENBORG. I must first know what it is.

NORA. The squirrel would skip about and play all sorts of tricks if you would do it.

STENBORG. Out with it.

NORA. Your lark would twitter from morning till night——

STENBORG. Nora——

NORA. Your elf would dance for you, Thorvald——

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STENBORG. I understand. Have you really the courage to ask me that again——?

NORA. I beg and implore you, Thorvald!

STENBORG. You have done that every single day this week.

NORA. Yes, but to-day you will do what I ask.

STENBORG. I shall not. What has put it into your head to be so frightened of this person, to be afraid I shall make an enemy of him, that he will write against me in the newspapers? It is an insult to me, Nora, a double insult, first to think that I am weak and then that I am afraid.

NORA. No, no, no, it's not an insult. Oh, we could live so quietly and happily now, in our cosy, peaceful home, you and I and the children.—The children, the children, Thorvald!

STENBORG. The children? What about them?

NORA. Oh, Thorvald, you must do what I ask. Remember, it is the last day of the year. This is the last thing I shall ask of you this year.

STENBORG. And you would end the year by carrying through a wilful fancy? Yes, you are wilful, Nora; you have never learnt to overcome your whims. That is your father's fault. He was too indulgent with you. I'm sure he was never able to deny you anything. And I haven't been able to, either. I am partly to blame. But this must be changed; it is for your own good.

NORA. Yes, after this! Be strict, Thorvald—be as strict as you like; but do what I ask just this once. Do you hear, Thorvald——

STENBORG. We'll put an end to this. (*Rings the bell by the door to the hall.*)

NORA. What do you want?

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STENBORG. To settle the thing. (THE MAID *enters.*) Here; take this letter; give it to a messenger. See that he takes it at once. The address is on it. Here's the money.

MAID. Very well, sir. (*Goes out.*)

STENBORG. There, my little song-bird.

NORA. Thorvald, what was in the letter?

STENBORG. It was a business letter.

NORA. What was in the letter, Thorvald.

STENBORG. Krogstad's dismissal.

NORA. Call it back again, Thorvald! There's still time.

STENBORG. There is no time; he must have it before the year is out.

NORA. Oh, call it back again, Thorvald! For my sake. For your own sake. For the children's sake. Oh, Thorvald, you don't know what you're doing.

STENBORG. Have I deserved this of you—this anxiety? Yes, Nora, it is a slur upon me. I understand very well what you are thinking of. You remember all the accusations and denunciations and newspaper attacks that your father in his time was exposed to, and that caused him so many bitter hours. And now you are afraid that I—; that is what offends me, Nora. But you ought to know that I am unimpeachable, while your father was not.

NORA. Thorvald!

STENBORG. No, your father was not a methodical official, Nora. I can give you an example; I have never cared to tell you before, but now you shall know it. The twelve hundred dollars that he gave you when you insisted on going to Italy were never even entered in his accounts; it is quite impossible to find out where he got them from.

NORA. My poor, poor father.

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STENBORG. My dearest Nora, I'm not saying that to hurt you, but to make you understand what a difference there is between him and me. I make no reproach against your father; he was the kindest-hearted man, much too good; and he was on his death-bed at the time.

NORA. Oh, what a good thing it was that father died!

STENBORG. There, there, there, my little song-bird! We won't have any of that. What are you saying? That it's a good thing to die? Is that the sort of thing for little song-birds, who are just beginning to live? Now then, a cheerful face, to give me light and warmth. Isn't that what you're for?

NORA. Who's that coming?

STENBORG. What, anxious again?

(DOCTOR RANK *comes in from the hall.*)

RANK. Good-day to you. All well?

STENBORG. Oh, fairly.

NORA. Yes, thanks, Doctor.

STENBORG. But you don't look too well yourself.

RANK. I am running down hill; there's no help for it.

STENBORG. Oh, but, my dear friend.

RANK. Yes, yes—why lie to one's self? In these last days I have been auditing my life-account. A confoundedly wretched result. I may be tolerably certain that this is the last New Year's Eve I shall see. A year hence I shall lie rotting in the churchyard.

NORA. Ugh, that's frightful——

RANK. Well, one has to go some day. But to suffer thus for another's sin! Where's the justice of it? And yet you can trace in every family an inexorable retribution. It is my father's wild oats that my poor spinal marrow must do penance for.

STENBORG. Oh, you'll last a long while yet with that spinal marrow.

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RANK. Like a Lazarus; it isn't a very tempting prospect. Ah, for a healthy, happy person it must be a desperate thing to have to go. For one who has a home, a circle of dear ones around him——

NORA. Good-bye.

RANK. Are you going out?

NORA. Yes, yes; I must have some fresh air. Good-bye. (*She goes out.*)

RANK. Is anything the matter with her?

STENBORG. I don't know what to say; she has been like that all the week, in an unnaturally excited condition; she has all kinds of needless anxieties; it seems as if she was not at ease in the house; she no longer plays with the children——

RANK. It is the great change in your position——

STENBORG. Yes, it must come from that. She seems to be constantly tormented by the idea that it will not last.

RANK. I see, I see.

STENBORG. At first she was so exuberantly happy about it. You can imagine—with her light-hearted disposition, how she felt on being suddenly placed in a position free from care and even opulent. My poor little Nora; I blame myself for not having prepared her more cautiously.

RANK. Yes, perhaps you ought to have done so.

STENBORG. But I couldn't guess—and besides, I couldn't deny myself the pleasure of seeing her so radiantly happy. (NORA *re-enters.*) What? Are you back already?

NORA. Yes, I couldn't stand it. I had such a feeling of anxiety; one never knows what may happen when one is out. I must see the children—(*Goes to the door and lays her hand on the handle, but quickly withdraws it.*)

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STENBORG. Why don't you go in?

NORA. No, no, I won't go to them. There's no need to; I can hear that everything is quiet; I will stay here with you.

STENBORG. Well, you must dispense with my society for half an hour, my dear Nora.

NORA. Oh, no, no, Thorvald, don't go out.

STENBORG. I don't intend to; I must do some work in my room. But Rank will stay a little while—(*Signs to him.*) Won't you? I think you said——

RANK. Yes, I shall be glad to walk about a little on your new carpet.

STENBORG. And I'll make fast my door. No one is to come in; no disturbers of the peace; no squirrels among my papers—

(*Goes into his room and bolts the door.*)

NORA (*taking off her hat and cloak*). Don't you think it's frightfully warm, Doctor?

RANK. No, on the contrary.

NORA. You're cold, perhaps?

RANK. Not that either. You keep a pleasant temperature as usual. That is one of the wonderful gifts that many women have—when one enters their rooms, one is permeated, as it were, by a gentle sense of well-being.

NORA. Oh, yes, it is pleasant here.

RANK. Yes, isn't it? We bachelors have a keen sense for such things. And we know how to appreciate them. The worthy husbands don't always do that. They get so used to it; they think that all these blessings are a matter of course, something that follows quite naturally from the fact that one is alive. It is the same as with a constant unremitting noise; one does not notice it until it ceases. I am almost certain that this is

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the case with Stenborg. Now that your circumstances allow it, you ought now and then to leave him for a day or two.

NORA (*after a short pause*). Do you think he would miss me much, if I were away?

RANK. Try.

NORA. Oh, no, no, no. For heaven's sake, don't speak like that. Who would do such a thing voluntarily? To leave him and the children!

RANK. I knew it. But *with* him, Mrs. Stenborg? With him and the children too.

NORA. Ah, that would be lovely.

RANK. To get away a little; to see the great open sea again—you who are so fond of the sea.

NORA. Oh, yes, the sea, the sea! Isn't the sea splendid?

RANK. And then, to see your home from a distance, in a new light.

NORA. And to come back again, to go round one's own rooms, arranging all the beautiful things one has brought home, to play with the children, to see them growing strong and— (*In terror.*) Ah!——

RANK. What's the matter?

NORA. Oh, it was nothing; it was something I just remembered, something that had escaped my memory.

RANK. May I feel your pulse?

NORA. No, no, there's nothing wrong with me; I assure you——

RANK. There is something on your mind, in any case. Do you think it is any use denying that to me? And why do you wish to deny it? Why hide anything from an old friend? For I am one, am I not?

NORA. Oh, Doctor Rank!

RANK. Well, what is it?

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NORA. No, no, I can't.—Well, tell me this, Doctor; is Thorvald quite strong now?

RANK. Yes, certainly he is.

NORA. Are you quite sure that he could stand a great shock, a great grief, or anything of that sort?

RANK. What kind of a shock or grief are you talking about?

NORA. I can't tell; so many things might happen. At the time he was ill you said he must avoid any strong emotion.

RANK. Yes, at that time.

NORA. And do you think after all that Thorvald is so immoderately fond of me?

RANK. But, my dear Mrs. Stenborg——

NORA. Perhaps it would be well if he were not so. And yet I think he would surely be able to bear it, he would surely get over it.

RANK. What, Mrs. Stenborg? What?

NORA. If anything happened to me. Doctor, I am so fearfully anxious. My head is so confused. Suppose I went out of my mind?

RANK. What is the meaning of this? What makes you think of such things?

NORA. Oh, one never knows—. Or if something else happened to me; if I could not stay with him any longer——

RANK. What?

NORA. Oh, Doctor, he would surely be able to survive it.

RANK. My dear Mrs. Stenborg, these are fancies that you must struggle against with all your might.

NORA. Oh, yes; oh, yes; I shall do that. But tell me, don't you think that Thorvald would survive it, like other men, if he lost me?

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RANK. Well, you see, this idea of a thing being the death of a person is in most cases nothing but a figure of speech, at any rate as far as the male sex is concerned. As a matter of fact, we survive everything, my dear Mrs. Stenborg. At the moment when the blow falls, it seems impossible to bear it. But time passes, day after day, and one learns to accept the inevitable, one makes fresh ties——

NORA. Fresh ties——!

RANK. Well, I mean——

NORA. Fresh ties—! I hadn't thought of that. But no, no, no!

RANK. I must speak to Stenborg.

NORA. What will you speak about?

RANK. About your condition.

NORA. You won't! You mustn't do that!

RANK. I must. All this is so inexplicable and so serious——

NORA. Oh, I beg you not to alarm him.

RANK. Don't be uneasy, I'll do it as gently as possible; but both for his sake and your own we must find some way——

NORA. Oh, there is no way of escaping from this.

RANK. From what?

NORA. From what is going to happen; I don't know, but I feel——

RANK. H'm— (*Knocks.*) Open the door, I must speak to you.

STENBORG (*opening his door*). Well?

RANK. Look here— (*Softly.*) Don't be uneasy, Mrs. Stenborg! (*He and* STENBORG *go into the room; the bolting of the door is heard.*)

NORA (*listening at the door*). What are they talking about? They are whispering. What are they saying

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about me? What does he think? Oh, it isn't yet—. In to the children. (*Stops before the door on the left.*) No, no, mustn't see them. (MRS. LINDE *enters from the hall.*) Oh, Christina, is that you? I'm so glad you have come.

MRS. LINDE. I hear you called at my lodgings.

NORA. Yes, but you had just gone out. I'm so glad you have come. I want so much to see you and speak to you.

MRS. LINDE. And I have come to thank your husband——

NORA. Have you heard already?

MRS. LINDE. Yes, I have just got the letter. Perhaps he is not at home?

NORA. Yes, he is; but Doctor Rank is with him. Sit down here with me till he comes. No, don't sit down. I'm so restless. Let us walk up and down.

MRS. LINDE. Nora dear, you're not well, are you?

NORA. Oh, yes, oh, yes. So you've heard from him? You got the letter, you said?

MRS. LINDE. Yes, just as I was going out. Oh, it is a great kindness that your husband has shown me.

NORA. I hope it will bring you happiness.

MRS. LINDE. I feel happy already. In my position there is no greater happiness than to feel one's self secure.

NORA. Yes, you're right there; it is a great happiness to feel one's self secure.

MRS. LINDE. Ah, you can't appreciate the feeling as I do; you have never been tortured by insecurity.

NORA. Haven't I? Have I not been tortured by anxiety for my husband's life?

MRS. LINDE. That is true. Well, fortunately that time is past.

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NORA. Ah, secure, secure. That is a great thing indeed. There is no greater happiness in the world. (*Rings.*) But who can feel really secure? (THE MAID *appears at the door.*) Bring in tea.——

MRS. LINDE. So you're going to a dance overhead to-morrow?

NORA. To-morrow? Yes, of course. I shall go up to it. It's to be a children's party. I'm going for the sake of the children. (THE MAID *enters with tea.*) Thank you, move the table nearer the stove. And then bring us the lamp. (*Exit* MAID.) Now then, you must take a seat and make yourself comfortable.

MAID (*brings the lamp and puts it on the table by the sofa*). Is there anything else, ma'am?

NORA. No, thank you. (*Exit* MAID.) Now you shall taste real tea, Christina. I always have the best kind.

MRS. LINDE. And the best of tea-things too. How pretty and tasteful! And how well it all harmonises!

NORA. Yes, Thorvald will have everything like that; there must be style about it, he says, or it offends his eye. You see, the pattern on the cups corresponds to the pattern on the napkins.

MRS. LINDE. Yes, indeed you have pretty things.

NORA. And in future we shall have them still prettier. —In future——!

MRS. LINDE. What is the matter, Nora?

NORA. Hush; it was nothing; it was only a pain in the side. Look here; take the footstool for your feet. Now we're comfortable; aren't we?

MRS. LINDE. Yes. You really have a talent for making one comfortable.

NORA. Thorvald says the same.

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MRS. LINDE. Ah, what would become of your husband if he had not you?

NORA. If he had not—? What makes you think of that? Why shouldn't he have me?

MRS. Linde. Oh, of course. I'm only saying, *if* he had not you.

NORA. Don't you think somebody could be found who would look after him just as well?

MRS. LINDE. Not in his eyes.

NORA. Yet one often sees a man able to forget his first wife.

MRS. LINDE. Yes, and many a wife can forget her first husband.

NORA. But can you understand that, Christina?

MRS. LINDE. Oh, well, it depends——

NORA. Ah, but divorce, now; I don't think I can understand that.

MRS. LINDE. No. But it happens nevertheless, my dear Nora; and it *must* happen.

NORA. Yes, yes, I know that; but it seems to me it must be so awful, so absolutely impossible to get over——

MRS. LINDE. Yes, it must be a hard struggle, no doubt.

NORA. To have to leave one's house, everything; never to be allowed to see it again; to know that everything is there, but that one is as it were dead to it—. Tell me, Christina, what is it that usually makes married people separate?

MRS. LINDE. It may be that they don't agree, or that one of them has brought shame upon the other.

NORA. Then the husband divorces his wife?

MRS. LINDE. Yes, in most cases, I suppose.

NORA. But sometimes he forgives her, doesn't he?

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MRS. LINDE. No doubt; but do you think that would be better?

NORA. No, you are right. It would not be better.—And the children, an unhappy divorced wife would not be allowed to keep them either? Is that really so?

MRS. LINDE. Yes, I believe so; that is, if she is the guilty party.

NORA. Oh, guilty, guilty; what does it mean, being guilty? Has not a wife the right to love her husband?

MRS. LINDE. Precisely; her husband—and only her husband.

NORA. Yes, of course, who is thinking of anything else? But that law is unjust, Christina. It is easy enough to see that it was made by men.

MRS. LINDE. Aha! you are beginning to go in for Woman's Rights.

NORA. No, I don't care about them at all. Do you, perhaps?

MRS. LINDE. Not in the least. I leave that to others; I have enough to do in fighting my own battle.

NORA. So have I.

MRS. LINDE. You?

NORA. Well, I mean—I think of all the unhappy mothers and unhappy little children. Christina, to think of one's little children in the hands of strangers!

MRS. LINDE. That is better than that they should be with a criminal mother.

NORA. Oh, there are terrible things in the world.

(THE MAID *opens the door to* KROGSTAD.)

MAID (*softly*). Madam——!

NORA (*turns and starts; in a low and trembling voice*). There he is!

MRS. LINDE (*in the same tone*). He! What does he want?

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NORA (*to* THE MAID). It's all right; go.

(THE MAID *goes out.* KROGSTAD *approaches.*)

KROGSTAD. I'm afraid I'm disturbing you, ladies?

NORA. What do you want? My husband is not at home.

KROGSTAD. But I think he is in there.

NORA. Yes, but he can't see anyone.

KROGSTAD. He needn't either——

NORA. Go, Christina; go in to the children.

MRS. LINDE. Nora, what is this?

NORA. Go, go, Christina; I must speak to this man.

MRS. LINDE. I understand.

NORA. Oh, you don't understand anything.

MRS. LINDE. I understand. Krogstad—what have you come to?

KROGSTAD. To what—you drove me to.

MRS. LINDE. Ah——

KROGSTAD. It is too late now.

MRS. LINDE. Krogstad—we must talk by-and-bye.

KROGSTAD. Too late.

NORA. Go, go——

(MRS. LINDE *goes into the room on the left.*)

NORA (*in suspense*). Now?

KROGSTAD. Yes, now.

NORA. Mr. Krogstad, you won't do it.

KROGSTAD. Did he hesitate to do what he did?

NORA. Ah, but that was not my fault.

KROGSTAD. The wife must suffer for the husband's fault.

NORA. Oh, you don't know how I fought and pleaded your cause.

KROGSTAD. Did you do that from sympathy with me?

NORA. Oh, I've been fighting for my life these last days.

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KROGSTAD. Bah, for your life! I too thought that my life was at stake when I got into trouble—but you see, Mrs. Helmer, I have survived it.

NORA. Yes, you—but how——?

KROGSTAD. How——?

NORA. But I can't live such a life as—as——

KROGSTAD. As I do, you mean——

NORA. Pardon me——

KROGSTAD. You'll see, you'll get along all right in time.

NORA. Mr. Krogstad, think of my little children——

KROGSTAD. Did your husband think of my children, when he closed my last road to recovery?

NORA. O God, O God, to die so young—to have to leave my husband and children——

KROGSTAD. And you want me to believe that you have the courage to die—ha, ha!——

NORA. You don't believe it?

KROGSTAD. Do you believe it yourself?

NORA. I have thought of nothing else the last few days.

KROGSTAD. I dare say. But the means? Poison? Not so easy to get. Shoot yourself? That wants some practice, Mrs. Helmer. Hanging? Fie, there's something ugly about it—you get cut down; you would never bring yourself to do that.

NORA. Do you hear it roaring?

KROGSTAD. The river? Yes, of course, that is what you've been thinking of. But haven't you thought just casually—Think now of putting it into execution—Out of the house at night—down into the foaming black water—to be carried along, dragged under the ice—to struggle, be suffocated, and to be fished up—some day, from far below—and in what a state——

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NORA. Oh, it is horrible—oh, that I could not—Oh, it is horrible——

KROGSTAD. What, madam——?

NORA. You see it, don't you? It's no use concealing it; I have not the courage to die.

KROGSTAD. I thought you hadn't; but I wanted to make sure——

NORA. And then?

KROGSTAD. There is no need to, either. Nobody but your husband will know anything.

NORA. Oh, but he is the last person who must——

KROGSTAD. I dare say you have read in novels of villains whose only motive is revenge. Well, it might be very pleasant if everyone could say: Look, the wife of the bank manager is not a bit better than that pettifogger Krogstad, whom her husband dismissed——

NORA. But you won't reveal anything?

KROGSTAD. I can't afford to, Mrs. Helmer. In my first moments of despair I thought of doing so, but I can't afford it. I am not like the villains in romances; I have four children to support; they require food and clothing. For more than a year and a half I have been content with the most straitened circumstances, in order to retrieve my character. Now your husband has barred my way. Very well then, I will at any rate live, and live well, my children shall be well looked after—Here is the letter—this will tell him everything—and then he will have an avalanche hanging over him; he will be in my power, I can do what I like with him—make what demands I like; he won't dare to show fight; it will be the dismissed junior clerk that manages the bank——

NORA. You will do that?

KROGSTAD. That and nothing else.

NORA. That will be taking his future away from him.

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KROGSTAD. He has taken my future away from me.

NORA. This bank represents his life's work. And he is to give it up and become dependent on you.

KROGSTAD. He will do that for love of you.

NORA. The fault is mine. And I did it for love of him.

KROGSTAD. Our deeds all have offspring—but the progeny does not always turn out as it ought.

NORA. And you can do this thing.

KROGSTAD. I have four children.

NORA. Mr. Krogstad, you won't do it.

KROGSTAD. Here is the letter.

NORA. Give it to me.

KROGSTAD. To deliver?

NORA. Yes, yes.

KROGSTAD. Thanks; there is a letter-box at the door; it is perhaps safer——

NORA. You don't know what this will bring in its train.

KROGSTAD. The river?

NORA. Yes, now there is nothing else for it. If I do not go under, my husband will.

KROGSTAD. I don't believe in romances, Mrs. Helmer.

NORA. You are a wretch! Yes, you are a wretch. I'm not afraid of you any longer, for now I have no choice——

KROGSTAD. Oh yes, you have—if only your husband yields——

NORA. He will not—he shall never be tempted to do so. Now I have courage for anything.

KROGSTAD. Bah——

NORA. Away from this home that you have ruined.

KROGSTAD. I? Not you?

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NORA. What I did was done for love of my father and my husband.

KROGSTAD. And what I am doing is done for love of my children.

NORA. This will bring no blessing upon your children.

KROGSTAD. You think not?

NORA. You will see what this deed brings in its train.

KROGSTAD. Bah!

NORA. You will see; you feel it yourself—you are cowardly—you dare not—you're going, you're taking the letter with you.

KROGSTAD (*at the hall door*). Bah! (*Goes out.*)

NORA. Wretch!—Ah—the letter. In the box.—There it lies.

(MRS. LINDE *enters from the room on the left.*)

MRS. LINDE. Hasn't he gone?

NORA. Yes.

MRS. LINDE. And he won't come back?

NORA. He will never come back any more.

MRS. LINDE. Nora, what is the matter with you? What is there behind all this?

NORA. Nothing at all; but don't tell my husband that he was here.

MRS. LINDE. Nora, you and he have some secret between you.

NORA (*smiling*). Yes, of course; a secret understanding.

MRS. LINDE. If you were really joking, you would not be so deadly pale.

NORA. Can you see that?

MRS. LINDE. Your husband will also be able to see it.

NORA. My husband shall not see anything; I have more faces than one.

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MRS. LINDE. Nora, Nora, you are surrounding yourself with hollowness.

NORA. Oh, but isn't it beautiful here?

MRS. LINDE. Without truth?

NORA. Truth? We may not think of that.

MRS. LINDE. But would it not be better if you could?

NORA. We must not ask too much; we must be satisfied with a little; soon I shall have to be satisfied with——

MRS. LINDE. With——?

NORA. With nothing.

MRS. LINDE. Nora, it is no use concealing anything from me. I understand it all. What you told me the first time. This secret with Krogstad——

NORA. Well, what then?

MRS. LINDE. I—I used to know him long ago. I have reasons for wanting to know this. Is he a bad, a despicable person?

NORA. I don't know; I only know that he is terrible.

MRS. LINDE. From what do you know that?

NORA (*opening the door to the hall*). Look; there is a letter in the box.

MRS. LINDE. From him?

NORA. Yes.

MRS. LINDE. To your husband?

NORA. Yes.

MRS. LINDE. I must speak to Krogstad.

NORA. It is too late.

MRS. LINDE. Who knows?

NORA. Too late, I tell you—there lies the letter.

MRS. LINDE. Good-bye. (*Goes out at the back.*)

NORA. No, no; I'm dreaming. All this is a dream.

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(*Looks out into the hall.*) Yes, there it lies. The whole story is in there.

(HELMER *and* DOCTOR RANK *enter from the room on the right.*)

NORA. Are you coming at last, Thorvald? I'm so glad you've come. Shame on you, Doctor, for keeping him so long——

HELMER. We had something to talk about. How is my little song-bird?

NORA. The song-bird is very well; you can see that, can't you?

HELMER. Yes, I think so too— (*To* RANK.) But what can it be, then——?

RANK. H'm——

NORA. What? Which?

HELMER. Oh, nothing at all.

NORA. Oh yes, I know. Just think, Doctor Rank insists that I shall be ill.

HELMER. Yes, that's it; it's all nonsense. We be ill? Would this be a time—now that we have everything we have wished for so long? Now we are going to keep New Year's Eve in peace and harmony. All business is to wait till the new year.

NORA. Yes, isn't it, Thorvald?

HELMER. Yes, I won't touch either pen or book to-night. But, by-the-bye, I must just——

(*Going to hall door.*)

NORA. Where are you going?

HELMER. Just to see if there are any letters.

NORA. No, no, Thorvald——

HELMER. Why not?

NORA. No, no, I beg you not to—there are none there——

HELMER. Let me just see.

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NORA (*plays a few chords at the piano*).

HELMER (*stops at the door*). Aha!

NORA. Do you know it?

HELMER. Will you really?

NORA. What shall I have for a reward?

HELMER. What do you want?

NORA. I'll tell you afterwards.

HELMER. No, now.

NORA. No, afterwards. Do you promise me?

HELMER. Is it something you have asked me before?

NORA. No, never. Now do you promise?

HELMER. Yes, I promise. (*To* RANK.) Now listen to this. But we must have cigarettes with it; real Turkish ones.

(*He and* RANK *sit by the stove.* NORA *plays and sings Anitra's song from* Peer Gynt.)

MRS. LINDE (*enters from the hall*). Oh, but what is this?

NORA. Don't interrupt.

HELMER. A picture of family life. What do you say to it?

RANK. Turkish, but pretty; is it not?

NORA. Sit down to the piano, Christina; go on playing. (*She drapes herself in shawls and dances.*)

HELMER. How lovely she is, Rank. Look at the fine curve of the neck. What grace in her movements, and she is quite unconscious of it.

RANK. A wife is a good thing.

HELMER. A wife like her.

NORA. Are you pleased?

HELMER. Thanks!

NORA. Was it pretty?

HELMER. Thanks, thanks!

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THE MAID (*enters from the right*). Dinner is ready.

HELMER. Good. But business first——

(*Opens the door to the hall.*)

NORA. Where are you going?

HELMER. To look in the letter-box.

NORA. No, no.

HELMER. There's a letter in it.

NORA. Don't take it out! Let it lie there.

HELMER. But, my dear Nora—; aha, it's from Krogstad.

NORA. Thorvald, if you take it out, I'll jump out of the window.

HELMER. But, Nora——

RANK. H'm, Helmer——

HELMER. What is it, Nora? What is the matter with you?

NORA. Oh, nothing, but I want you all to myself. No business this evening—oh, you know very well what he is writing about——

HELMER. Yes, exactly; but I should like to see all the same.——

NORA. You promised me what I asked. So now, you are not to open the letter-box this evening, nor to-morrow either——

HELMER. But, my dear little Nora——

NORA. He promised, Doctor, didn't he?

RANK. Yes, you are bound, Helmer.

NORA. No worries on holidays—and to-morrow you won't have any time for business; visits all day long, and the party upstairs in the evening——

HELMER. Very well, so be it. To-day and to-morrow I exist for you—but I give you notice—to-morrow, after midnight——

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MRS. LINDE. Oh, you surely don't work after midnight——

HELMER. I am accustomed to it, Mrs. Linde. But now let us go to dinner and drink to the old year and to all our hopes in the new.

NORA. Lead the way. Help me to take off all this finery, Christina.

RANK (*to* HELMER, *as they go out*). You see, she is not at all normal.

HELMER. I assure you, it is nothing but anxiety about me; she has a foolish terror of that man.

(*They go out.*)

NORA. Well?

MRS. LINDE. He's gone away already.

NORA. I told you so.

MRS. LINDE. But he'll be back to-morrow.

NORA. How will that help? Thorvald has seen the letter.

MRS. LINDE. He does not know what is in it; we must get hold of it.

NORA. Krogstad will write another.

MRS. LINDE. Is it so bad then?

NORA. No, no, certainly not; it is silly of me. Don't let them see anything in your manner. Go in to them; I'll manage myself.

(MRS. LINDE *goes into the dining-room.*)

NORA (*taking off the shawls*). Thorvald in his power? no, thank you, I didn't save his life for that. But—no, no, there is no going back now. (*Looks at the clock.*) Five. Seven hours till midnight. Then twenty-four hours till the next midnight. Twenty-four and seven? Thirty-one hours to live. (*She goes out.*)

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THIRD ACT

The same room. A lighted lamp on the table in front. MRS. LINDE *sits by the table and absently turns the pages of a book. She tries to read, but seems unable to fix her attention; she frequently listens and looks anxiously towards the hall; then looks at her watch.*)

MRS. LINDE (*jumping up*). What! Already? No, it is not——

NORA (*enters in evening dress*). What! Christina, are you here?

MRS. LINDE. Oh, is that you, Nora?

NORA. Are you sitting here, Christina?

MRS. LINDE. Yes, I wanted to see you dressed; but I came too late. It was cold at my rooms, and so I stayed sitting here.

NORA. I see; but you must go again——

MRS. LINDE. Why?

NORA. Yes, yes, you must go.

MRS. LINDE. Have you left the party so early?

NORA. Yes, I could not bear it; it was so hot and stifling. (HELMER *enters from the hall.*)

HELMER. But, my dear Nora, what is the meaning of this? Are you leaving the party so early? And without saying good-bye? Ah, good evening, Mrs. Linde!

NORA. Yes, I had to. I knew Christina was here. She came to see my new dress.

HELMER. Well, but come up again; it looks so bad——

NORA. Yes, yes, I'll go up and fetch the children—but then— Oh, I can't stay long, Thorvald; but you must stay; dance and amuse yourself—promise me that.

HELMER. Yes, yes—only do come. Good-night, Mrs. Linde—and excuse us.

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NORA. Good-night, Christina—good-night, good-bye—you must not sit here any longer, with your weak eyes. Now you have seen my dress. Don't you think it suits me very well? When you think of me—then remember me as I am now. Good-night—good-bye, Christina—good-bye——

MRS. LINDE. Good-night, my dear Nora.

HELMER. Come, come, we must go.

NORA. Good-night, good-bye.

(HELMER *and* NORA *go out through the hall.*)

MRS. LINDE (*listens for a moment*). What terrible mental anguish! And he does not see it. He understands nothing.—But the time—if he should not—(*Listens.*) Ah——(*Opens the door into the hall; three soft knocks are heard on the outer door;* MRS. LINDE *opens it.* KROGSTAD *enters.*)

MRS. LINDE. Come in here. There is no one here.

KROGSTAD. You have written to me. What does it mean?

MRS. LINDE. Yes, I had to; I could not see you at my rooms—there is nobody at home here.

KROGSTAD. Have we anything to say to each other?

MRS. LINDE. A great deal.

KROGSTAD. I should not have thought so.

MRS. LINDE. You have never understood me.

KROGSTAD. What was there to understand that was not perfectly plain? So many men are thrown over when a better match offers.

MRS. LINDE. Do you think I broke with you lightly?

KROGSTAD. Did you not?

MRS. LINDE. Do you really think so?

KROGSTAD. Why then did you write me that letter?

MRS. LINDE. Could I do anything else? Was not everything to be broken off between us?

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Sophus Petersen as Krogstad in "A Doll's House"

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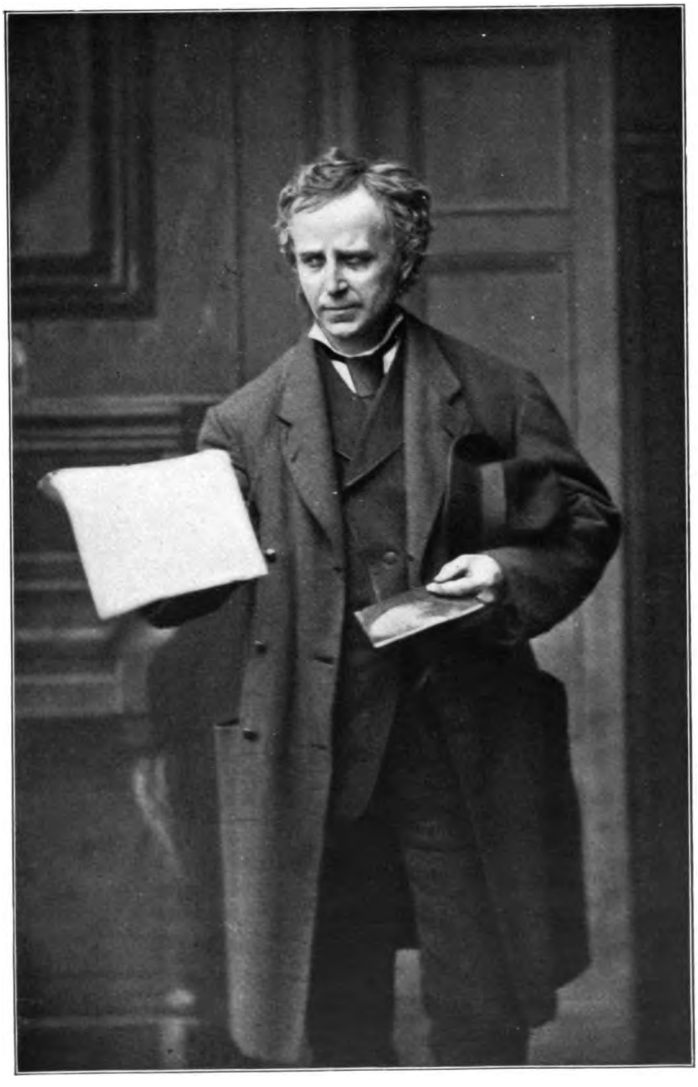

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KROGSTAD. Yes, for the sake of profit.

MRS. LINDE. Do you forget that I had a helpless mother and two little brothers? You had no prospects at all.

KROGSTAD. Did that give you the right to cast me off?

MRS. LINDE. I don't know. I have often asked myself whether I had the right.

KROGSTAD. When I had lost you, I seemed to lose all firm footing in life. Look at me now. I am a shipwrecked man clinging to a spar.

MRS. LINDE. Rescue may be at hand.

KROGSTAD. You can say that, when you are helping to loosen my hold?

MRS. LINDE. Do you think I shall do that?

KROGSTAD. Are you not in league with my persecutors?

MRS. LINDE. Oh? And why do you think that?

KROGSTAD. It won't be the first time that hatred is felt for one who has been wronged.

MRS. LINDE. Krogstad, you don't think that of me?

KROGSTAD. Then what am I to believe? Are you not taking the place that I have lost?

MRS. LINDE. Yes.

KROGSTAD. And could you do that if——?

MRS. LINDE. I have learnt prudence; life and bitter necessity have schooled me.

KROGSTAD. And life has taught me not to trust fine speeches.

MRS. LINDE. Then life has taught you a very sensible thing. But deeds you will trust?

KROGSTAD. What do you mean?

MRS. LINDE. You said you were a shipwrecked man, clinging to a spar.

KROGSTAD. I have good reason to say so.

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MRS. LINDE. I too am shipwrecked, and clinging to a spar; I have no one to mourn for, no one to care for.

KROGSTAD. You make your own choice.

MRS. LINDE. Do not let us dispute about that; for me there was no choice left.

KROGSTAD. Well, what then?

MRS. LINDE. Nils, how if we two shipwrecked people could join hands?

KROGSTAD. What do you mean?

MRS. LINDE. Two on one raft have a better chance than if each clings to a separate spar.

KROGSTAD. Christina!

MRS. LINDE. What do you think brought me here?

KROGSTAD. Could it be——?

MRS. LINDE. I must have work, or I can't bear to live; I have worked all my life, and it has been my one great happiness. Now I stand alone, aimless and forlorn. There is no happiness in working for one's self. Nils, give me somebody and something to work for.

KROGSTAD. I cannot believe in all this. It is a woman's romantic craving for self-sacrifice.

MRS. LINDE (*smiling*). H'm, I am the last person to be called romantic.

KROGSTAD. And you could—? Do you know all that is said about me?

MRS. LINDE. You said that with me you would have been another man.

KROGSTAD. Well——?

MRS. LINDE. Is it too late?

KROGSTAD. Christina, have you thought what you are doing? Will you—? Will you*——?

---

*Krogstad here changes from the formal *De* to the intimate *du* (thou).

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MRS. LINDE. I need some one to be a mother to, and your children need a mother. You need me, and I need you. You told me you wanted to show the world that some one will trust you in a post of confidence. I will.

KROGSTAD. Now, Christina, I shall raise myself.—Ah, I forgot—; the whole thing is impossible——

MRS. LINDE. Why?

KROGSTAD. You don't know—; I have taken a step against this house——

MRS. LINDE. I know.

KROGSTAD. You know it?

MRS. LINDE. And I know to what lengths despair can drive a man.

KROGSTAD. Oh, if I could only undo it!

MRS. LINDE. You could. Your letter is still in the box.

KROGSTAD. Are you sure?

MRS. LINDE. Yes; but——

KROGSTAD. Now I understand. You want to save your friend at any price. Say it out—is that your idea?

MRS. LINDE. Nils, a woman who has once sold herself for the sake of others, does not do so again.

KROGSTAD. The letter shall be got back again.

MRS. LINDE. No, no.

KROGSTAD. There is still time. I shall wait here, ask for it, say that it is about my dismissal—but that I have accepted the situation——

MRS. LINDE. You must not recall it.

KROGSTAD. But wasn't it about the letter that you got me to come here?

MRS. LINDE. Yes, in my first moment of terror; but a day has passed since then. Helmer must know everything. This unhappy secret will undermine their

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marriage if it is allowed to remain. There must be perfect frankness. These shifts and subterfuges lead to ruin.

KROGSTAD. Christina, your friend has not told you everything.

MRS. LINDE. Is there more than the debt——?

KROGSTAD. H'm——

MRS. LINDE. Make haste! Go, go!—some one is coming downstairs. Wait for me at the door [in the street]; you must see me to my door.

KROGSTAD. I shall wait; and you will see. Oh, Christina, thanks, thanks, you have made a new man of me. (*He goes out quickly.*)

MRS. LINDE (*putting on her outdoor things*). He thanks me, and it is I—; now there is work to do——

(NORA *enters with the two elder children.* THE NURSE *has the youngest on her arm*).

NORA. What; are you still here?

MRS. LINDE. Good-night; I have a great deal to talk to you about to-morrow.

NORA. To-morrow——!

MRS. LINDE. Believe me, Nora, it is a good thing to speak out——

NORA. Yes, yes. Good-night.

MRS. LINDE. Good-night.

NORA. A thousand times good-night. Good-bye.

(MRS. LINDE *goes out.*)

NORA. Put them to bed, Anna—they are so tired and sleepy—Oh, look after them well. What do you say? Stay a little while with mamma? No, no—that won't do—you can't be with mamma—Good-night—oh, once more—Good-night—good-night—there—now you must go in—good-night, all of you——

(THE NURSE *goes out with the children.*)

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NORA. Oh, never to see them again! Never—never——

HELMER (*enters*). There—now it is over. Have they gone to bed?

NORA. Yes, directly.

HELMER. You are tired?

NORA. Oh, yes, a little.

HELMER. After this my little Nora must take care of herself. It will be good to take a long rest, won't it?

NORA. Yes, I almost think it will.

HELMER. Only "almost"?

NORA. Yes, yes, it will be good.

RANK (*enters*). May I come in so late as this?

HELMER. Oh, is it you? Yes, come in.

RANK. I didn't get a chance of saying good-bye to you upstairs, and as I knew you were a pair of night-birds——

HELMER. Yes, I have a couple of hours' work to do yet. Well, you seemed to be enjoying yourself this evening.

RANK. Yes, why not? One doesn't like to forego one's last chance.

HELMER. Last? Why should it be the last?

RANK. Why? Ah, you must ask certain mysterious powers about that. But it is the last, so far as I am concerned.

HELMER. But my dear Rank——

RANK. I feel it. There's no help for it. I'm going home to bed now and shall not get up again. No, no, it is so; I am perfectly clear upon it. That is why I wanted to say good-bye——

HELMER. Oh, but of course I shall come and see you every day——

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RANK. You're not to do that—not on any account. I won't have it. There's something ugly about a death-bed. A sick-room is hideous; the poisoned air, the patient's failing strength, his altered appearance, his drawn, yellow skin, glassy eyes—. No, no, promise me you won't come, Helmer. I don't want to be associated in your memory with such impressions.

HELMER. Do you think it will be protracted?

RANK. Hardly. I was going to say, unfortunately. Yes, isn't it strange how we hang on to our wretched lives? I who am a doctor and could so easily put an end to the whole business; a few drops out of a bottle—; a slit with the lancet here over the artery——

HELMER. But, Rank—what are you thinking of——

RANK. I haven't the courage to do it; I swear I haven't the courage. I prefer to lie and suffer and die by inches. But at any rate there may be some interesting observations to be made. One can't very well experiment with other patients toward the end. There is never anything definite to be learnt from them. But on one's self—yes, my friends, that is the only thing I have left to look forward to. That, and my good cigars; I can smoke them. Well, good-bye now, and thanks for all your kindness. May you have a long life before you. Now, now, Mrs. Helmer—don't let us be sentimental, don't let us have any scenes—Good-bye——

HELMER. Rank, I shall come and see you.

RANK. You won't get in. Hang it, man, what have you got to do with death—at present? You are a healthy, happy man—no, no, it's not for you to see. Good-bye then, and may it be many years before you follow me. (*He goes out.*)

HELMER. This will be a hard blow for us, Nora!

NORA. Yes.

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HELMER. He had so grown into our lives, I can't realise that he is gone. He and his sufferings and his loneliness formed a sort of cloudy background to the sunshine of our happiness. Well, perhaps it's best as it is. At any rate for him. And perhaps for us too. (*He goes into the hall and takes a key from his pocket.*)

NORA. Thorvald—what are you doing?

HELMER. Emptying the letter-box. Why, how is this? Has anyone been at the lock?

NORA. The lock——?

HELMER. I'm sure of it. What does it mean? I can't think that the servants—here is a bit of a hair-pin —Nora, it's one of yours——

NORA. It must have been the children——

HELMER. Yes, of course—you must break them of such tricks. H'm, h'm—there, I've got it open.—Just see how they've accumulated.

NORA. Are you going to work now?

HELMER. Yes, I must. I shall not be able to sleep anyhow—I can't get what Rank told us out of my head. There, there, my sweet little Nora; I see it has shaken you too. But you must struggle against it; it is not good for you. You must be happy and joyous, my little song-bird. Is not that what you were born for? It did not come upon us unexpectedly. We have long been prepared. And, as I said, perhaps it's best as it is—for us. Now we two are thrown entirely upon each other. There, there, don't be so moved, Nora; there is something unlovely in it. We will not let our happiness be taken from us. Now we have everything; an independent position. How I am looking forward to beginning my work; to be my own independent master —to work with free hands.

NORA. Yes, yes, you shall, Thorvald!

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HELMER. I'll go into my room for a while. Good-night, my sweet little Nora; don't sit up too long. You are badly in want of rest.

NORA. Yes, I intend to—go now, Thorvald; good-night; I shall soon have finished.

HELMER. Good-night, my little lark. And to-morrow we begin a new life. Good-night; sleep well. Now I shall read my letters. (*He goes with the letters in his hand into his room.*)

NORA (*looks around with wild eyes; takes a step towards Helmer's room, but stops again; in a low voice.*) Thorvald, Thorvald, Thorvald! Never to see him again! The children; never to see them again. The black, icy water. Oh, can I do it! Oh, if it were over! What's that? Has he opened it? Is he reading it?—Good-bye, my home, my home, good-bye to him and my little ones!

(*She has thrown a large shawl over her head and is hurrying out by the hall. At the same moment* HELMER *flings his door open, and stands there with an open letter in his hand.*)

HELMER. Nora!

NORA (*with a shriek*). Ah——!

HELMER. Nora, what is this——

NORA. I'm going—you see that I'm going.

HELMER (*holds her back*). Where do you want to go? Do you know what this wretch writes?

NORA. Yes, but kill me! Strike me!

HELMER. Nora!

NORA. Let me go—I'm going!

HELMER. Awful! Is what he writes true? No, no, it is impossible that this can be true.

NORA. What are you going to do to me?

HELMER. Wretched woman; what have you done!

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NORA. Let me get away. Let me go.

HELMER (*locks the door*). I don't want any melodramatic airs. Here you shall stay and give an account of yourself.—Do you know what you have done?—Answer! Do you know?

NORA. Yes, now I know.

HELMER. Oh! what an awful awakening! During all these eight years—she who was my pride and my joy—a hypocrite, a liar—worse, worse—a criminal—oh, the unfathomable hideousness of it—ugh, ugh——

(NORA *says nothing*.)

HELMER. I ought to have foreseen it, guessed it. All your father's want of principle—be silent!—all your father's want of principle you have inherited. No religion, no morality, no sense of duty. How I am punished for screening him! I did it for your sake, and I am rewarded like this.

NORA. Yes,—like this.

HELMER. You have destroyed my whole happiness, my whole future. I am in the power of a scoundrel. He can do whatever he pleases with me, demand whatever he chooses; and I must submit.

NORA. When I am out of the world, you will be free.

HELMER. Oh, no fine phrases. Your father, too, was always ready with them. What good would it do, if you were gone? None. If he publishes the story, no one will doubt that I was in collusion with you. People will think I egged you on. You have undermined my whole position, my whole life's work. I must hold my tongue and serve him, or else I shall be ruined. Do you understand now what you have done to me?

NORA. Yes.

HELMER. The thing is so incredible, I can't grasp it. But we must come to an understanding. Take that

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shawl off! Take it off, I say. I must try to pacify him in one way or another—the matter must be hushed up. There must be no outward change in our way of life—no *outward* change, you understand. The children cannot be left in your care; I dare not trust them to you. Oh, to have to say this to one I have loved so tenderly! But that is a thing of the past; henceforward there can be no question of happiness, but merely of saving the ruins, the shreds, the show. (*A ring;* HELMER *starts.*) What's that? So late! Can it be the worst—! Can he—! Hide yourself——

(NORA *stands motionless. He goes to the door and opens it.*)

THE MAID (*in the hall*). Here is a letter for you, ma'am.

HELMER. Give it here. (*He seizes the letter and shuts the door.*) Yes, from him. Look there.

NORA. Read it.

HELMER. I have hardly the courage. I fear the worst. We may both be lost, both you and I. Ah! I must know. (*Hastily tears the letter open; reads a few lines; with a cry of joy.*) Nora!

(NORA *looks inquiringly at him.*)

HELMER. Nora!—Oh! I must read it again. Yes, yes, it is so. You are saved, Nora, you are saved.

NORA. How, saved?

HELMER. Look here. He sends you back your promissory note. He writes that he regrets and apologises, that a happy turn in his life—Oh, what matter what he writes. We are saved, Nora! There is nothing to witness against you. Oh, Nora, Nora—; but first to get rid of this hateful thing. I'll just see. (*Glances at the I. O. U.*) No, I will not look at it. The whole thing shall be nothing but a dream to me. (*Tears the I. O. U.*

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and both letters in pieces; throws the pieces into the fire and watches them burn.) There! it's gone! Oh, Nora, Nora, what terrible days these must have been for you.

NORA. I have thought a great deal during these last few days, Thorvald.

HELMER. And in your agony you saw no other outlet but—no, no; we won't think of that horror. We will only rejoice and repeat—it's over, it's over! Don't you hear, Nora? You don't seem able to grasp it. Yes, it's over. What is this stony look on your face? Oh, Nora, I see what it is; you don't believe that I can forgive you. Everything is forgiven; I swear it. I know that what you did was all for love of me.

NORA. That is true.

HELMER. You loved me as a wife should love her husband. It was only the means that, with your lack of knowledge, you misjudged. Do you think I love you the less because you cannot do without guidance? No, no; lean on me; I will counsel you, and guide you. I should be no true man if this very womanly helplessness did not make you doubly dear in my eyes. You mustn't dwell upon the hard things I said in my first moment of terror, when the world seemed to be falling about our ears. I have forgiven you, Nora—I swear I have forgiven you.

NORA. I thank you for your forgiveness.

(*Goes out through the open door on the right.*)

HELMER. No, stay; where are you going?

NORA (*in the room at the side*). I must collect myself. Only a moment.

HELMER. Yes, collect yourself, my scared little songbird. I have broad wings to shield you. Our home is lovely and cosy, Nora; here you are safe; here I can have you for myself alone. You will be to me like a dove

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that has escaped unhurt from the claws of the hawk; I shall bring your poor beating heart to rest; believe me, Nora, very soon. I shall not need to tell you again that I forgive you. Soon you will feel for yourself that it is true. Oh, this very thing has made you doubly dear to me. How could I find it in my heart to drive you away, or even to reproach you? Oh, you don't know a true man's heart, Nora. There is something indescribably sweet and soothing to a man in having forgiven his wife, honestly forgiven her from the bottom of his heart. Has she not become his property in a double sense? She is as though born again. She has become, so to speak, at once his wife and his child. That is what you shall be to me in the future, my bewildered, helpless darling. Don't be afraid, Nora; only open your heart to me, and I will be both will and conscience to you.—Why, what's this? You have changed your dress?

NORA (*in everyday dress*). Yes, Thorvald; now I have changed my dress.

HELMER. But why?

NORA. I shall not sleep to-night.

HELMER. But, Nora dear——

NORA (*looking at her watch*). It's not so late yet. Sit down, Thorvald; you and I have much to say to each other. (*She sits at one side of the table.*)

HELMER. Nora, what does this mean? Your stony look again.

NORA. Sit down. It will take some time. I have much to talk over with you.

(HELMER *sits opposite to her.*)

HELMER. You alarm me, Nora. I don't understand you.

NORA. No, that's just it. You don't understand me; and I have never understood you—till to-night. No,

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don't interrupt. Only listen to what I say.—We must come to a final settlement, Thorvald.

HELMER. How do you mean?

NORA. Does not one thing strike you as we sit here?

HELMER. What should strike me?

NORA. We have been married eight years. Does it not strike you that this is the first time we two, you and I, man and wife, have talked together seriously?

HELMER. Seriously! What do you call seriously?

NORA. During eight whole years, and more—ever since the day we first met—we have never exchanged one serious word about serious things.

HELMER. Was I always to trouble you with the cares you could not help me to bear?

NORA. I am not talking of cares. I say that we have never yet set ourselves seriously to get to the bottom of anything.

HELMER. Why, my dearest Nora, what have you to do with serious things?

NORA. There we have it! You have never understood me.—I have had great injustice done me, Thorvald; first by father, and then by you.

HELMER. What! By your father and me?—By us, who have loved you more than all the world?

NORA. Oh, you haven't ever loved me. You never loved anything but your own infatuation [only thought it amusing to be in love with me].

HELMER. Why, Nora, what a thing to say!

NORA. When I was a little girl of four or five, father said I had such an extraordinary desire to learn French; and he made me learn long pieces by heart; then he said I had a rare talent for writing verse, and I wrote many verses. But I had no wish either to learn French or to write verse; only I believed I had, because father

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had said so. Then he told me that his old-fashioned furniture and high-backed chairs with leather seats were the most handsome; and I thought they were. Then he said his high, white stock and his gold-headed cane gave him a distinguished appearance, and I thought they did so. Father used to tell me all his opinions, and I held the same opinions. If I had others I said nothing about them, because he wouldn't have liked it. He used to call me his doll, and played with me as I played with my dolls. Then I came to you, Thorvald——

HELMER. You came to me?

NORA. Well, I mean I passed from father's hands into yours. You didn't want me to have anything to do with French, because of all the immoral books; nor did you think it the right thing for women to write verse. But you were fond of music, and you liked me to recite monologues that we had heard at the theatre, and dress myself up in picturesque costumes. You arranged our house according to your taste, and I got the same tastes —or I pretended to, I don't know which; or both ways, perhaps; sometimes one and sometimes the other. You and father have done me a great wrong. It is your fault that I have got into the habit of lying and that my life has come to nothing.

HELMER. You are unreasonable and ungrateful, Nora! Have you not been happy here?

NORA. No. I thought I was; but I never was.

HELMER. Not—not happy!

NORA. No; only merry, cheerful. Our home has been a doll's house. Here I have been your doll, just as I used to be father's. And the children, in their turn, have been my dolls. And I thought it was amusing to be played with by you, just as I thought it amusing to play with them. That has been our marriage, Thorvald.

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HELMER. There is some truth in what you say, exaggerated and overstrained though it be. But henceforth it shall be different. Play-time is over; now comes the time for education.

NORA. Whose education? Mine, or the children's?

HELMER. Both, my dear Nora.

NORA. Oh, Thorvald, you are not the man to teach me to be a fit wife for you.

HELMER. And you can say that?

NORA. And I—how have I prepared myself to educate our children?

HELMER. Nora!

NORA. Did you not say yourself just now, you dared not trust them to me?

HELMER. In my first excitement. Why should you dwell upon that?

NORA. You spoke the truth. That problem is beyond me. There is another to be solved first—I must try to educate myself. You are not the man to help me in that. I must set about it alone. And that is why I am leaving you.

HELMER (*jumping up*). What—do you mean to say——?

NORA. I must stand alone if I am ever to know myself and my surroundings; so I cannot stay here.

HELMER. Nora, Nora!

NORA. I am going this evening. It is no use postponing such things. I daresay Christina will take me in for to-night——

HELMER. You are mad. I shall not allow it. I forbid it.

NORA. It is of no use your forbidding me anything now. I shall take with me what belongs to me. From you I will accept nothing, either now or afterwards.

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HELMER. What madness is this!

NORA. To-morrow I shall go home—I mean to what was my home. It will be easier for me to find some opening there.

HELMER. Oh, in your blind inexperience——

NORA. I must try to gain experience, Thorvald!

HELMER. To forsake your home, your husband, and your children! And you don't consider what the world will say?

NORA. I can pay no heed to that. I only know that I must do it.

HELMER. This is monstrous! Can you forsake your holiest duties in this way?

NORA. What do you consider my holiest duties?

HELMER. Do I need to tell you that? Your duties to your husband and your children.

NORA. Have I not other duties equally sacred?

HELMER. Not in the first rank. What duties do you mean?

NORA. My duties towards myself.

HELMER. Before all else you are a wife and mother.

NORA. That I no longer believe. I believe that before all else I am a human being—or that I should try to become one. I know that most people agree with you, Thorvald, or that they say something of that sort. But henceforth I can't be satisfied with what people say, and what is in books. I must think things out for myself, and try to get clear about them.

HELMER. Are you not clear about your place in your own home? Have you not an infallible guide in such things? Have you not religion?

NORA. Oh, Thorvald, I don't really know what religion is.

HELMER. What do you mean?

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NORA. I know nothing but what Pastor Hansen told me when I was confirmed. He explained that religion was this and that. When I get away from all this and stand alone, I will look into that matter too. I will see whether what he taught me is right, or, at any rate, whether it is right for me.

HELMER. Oh, this is unheard of! And from so young a woman! But if religion cannot keep you right, let me appeal to your conscience—for I suppose you have some moral feeling? Or, answer me: perhaps you have none?

NORA. Ah, Thorvald, what shall I answer? [it's not easy to say]. I really don't know—I am all at sea about these things. I only know that I think quite differently from you about moral questions. I hear, too, that the law is on your side; but I can't believe it. I can't understand that the law is right in what concerns me. That a woman has no right to spare her dying father, or to save her husband's life!

HELMER. You talk like a child. You don't understand the society in which you live.

NORA. No, I do not. But now I shall try to learn. I must make up my mind which is right—society or I.

(*She goes into the room on the right and fetches her hat and cloak.*)

HELMER. Nora, you are ill; you are feverish; I almost think you are out of your senses.

NORA. I have never felt so much clearness and certainty as to-night.

HELMER. You are clear and certain enough to forsake husband and children?

NORA. Yes.

HELMER. Then there is only one explanation possible.

NORA. What is that?

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HELMER. You no longer love me.

NORA. Yes, Thorvald, that is so.

HELMER. Nora! Oh, oh!

NORA. I will not hide it from you—I do not love you any longer. That is why I am going.

HELMER (*mastering himself with difficulty*). Are you clear and certain on this point too?

NORA. Yes, quite.

HELMER. And can you also make clear to me how I have forfeited your love?

NORA. (Ah, Thorvald, the point is: you have not forfeited). I can. You forfeited my love this evening, when I discovered that you had never loved me as I loved you. You forfeited it when I saw you were not the man I had imagined—when I could no longer look up to you as an exalted and superior being; for you are not one.

HELMER. And how did I disclose all this?

NORA. I will tell you. That which you call my crime, my forging my father's name to save your life, this secret has been my joy and pride, until my eyes were opened to the consequences that might result from it. I have gone through a week of deadly terror.

HELMER. I can well understand that.

NORA. But you do not understand why. Or can you tell me?

HELMER. Well, you had no need to fear punishment and disgrace. You must have known that I should employ every means of saving you; that I should have been compelled to submit to any conditions——

NORA. H'm. What then do you think it was that made me want to die?

HELMER. You were afraid of my anger.

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NORA. No, Thorvald, I wanted to die in order to hinder what I so firmly believed your gratitude, your love and your manly spirit would prompt you to do. It never for a moment occurred to me that you would think of submitting to that man's conditions, that you would agree to direct your actions by the will of another. I was convinced that you would say to him, "Make it known to the whole world"; and that then——

HELMER. Well? I should give you up to punishment and disgrace.

NORA. No; then I firmly believed that you would come forward, take everything upon yourself, and say, "I am the guilty one"——

HELMER. Nora!

NORA. You mean I would never have accepted such a sacrifice? No, of course not. But what would my word have been worth in opposition to yours? I so firmly believed that you would sacrifice yourself for me —"don't listen to her," you would say—"she is not responsible; she is out of her senses"—you would say that it was love of you—you would move heaven and earth. I thought you would get Doctor Rank to witness that I was mad, unhinged, distracted. I so firmly believed that you would ruin yourself to save me. That is what I dreaded, and therefore I wanted to die.

HELMER. Oh, Nora, Nora!

NORA. And how did it turn out? No thanks, no outburst of affection, not a shred of a thought of saving me. Only reproaches—sneers at my father—petty terrors—tyrannical abuse of a defenceless victim.

HELMER. Yes, yes——

NORA. And then, the very moment the danger was over, it seemed to you as though nothing had happened. I was again your lark, your doll, whom you would take

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twice as much care of in future, because she was so weak and fragile. Thorvald, in that moment you stood revealed to me as [it burst upon me that I had been living here with] a strange man; and with a strange man I cannot continue to live [that is what cannot continue].

HELMER. Yes, yes, yes, an abyss has opened between us. But, Nora, Nora, can it never be filled up?

NORA. As I now am, I am no wife for you.

HELMER. I have strength to become another man.

NORA. Perhaps—when your doll is taken away from you.

HELMER. To part—to part from you! No, Nora, no; I can't grasp the thought.

NORA. The more reason for the thing to happen!

(*She fetches her travelling-bag from the room on the right.*)

HELMER. Nora, Nora, [not now! Wait till to-morrow.

NORA. I can't spend the night in a strange man's house.

H. . . . brother and sister.

N. Phrases. You know very well—that wouldn't long be the case.]

NORA (*Putting on her outdoor things*). Good-bye, Thorvald. No, I won't go to the children. I know they are in better hands than mine. As I now am, I can be nothing to them.

HELMER. But some time, Nora—some time——?

NORA. How can I tell? I have no idea what will become of me.

HELMER. But you are my wife, now and always.

NORA. Listen to me, Thorvald—when a wife leaves her husband's house, as I am doing, I have heard that in the eyes of the law he is free from all duties towards.

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her. At any rate, I release you from all duties. You must not feel yourself bound by any tie, any more than I shall. There must be perfect freedom on both sides. There, I give you back your ring. Give me mine.

HELMER. That too?

NORA. That too.

HELMER. Here it is.

NORA. Very well. Now it is all over. I lay the keys here. The servants know about everything in the house—better than I do. To-morrow, when I have started, Christina will come to pack up the things I brought with me from home. I will have them sent after me.

HELMER. All over! All over! Nora, will you never think of me again?

NORA. When a woman has lived with a man for eight years, I don't think he will ever become quite a stranger to her. I shall often think of you, and the children, and this house.

HELMER. Nora, may I write to you?

NORA. No,—never! You must not.

HELMER. But I must send you——

NORA. Nothing, nothing.

HELMER. I must help you if you need it.

NORA. Nothing, nothing, I say. I take nothing from strangers.

HELMER. I see it well; I have become a stranger to you.

NORA. You have, as I to you. And therefore, goodbye!

HELMER. Nora—can I never be more than a stranger to you?

NORA. Oh, Thorvald, then the miracle of miracles would have to happen——

HELMER. What is this miracle?

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NORA. Both of us would have to change so that—Oh, Thorvald, I no longer believe in miracles.

HELMER. But I believe in them. Tell me! We must so change that——?

NORA. That communion between us shall be a marriage. Good-bye.

(*She rapidly picks up her travelling-bag, nods and goes out.*)

HELMER (*sinks into a chair by the door*). Nora! Nora!—The miracle of miracles——?!

II

FROM THE SECOND ACT

N. People are sympathetic towards those who are ill.—What are the children doing?

A. Oh, poor mites, they're amusing themselves as well as they can.

N. Ask for me. If I can't have them so much with me in future——

A. Little children get used to anything.

N. If I went quite away from them, do you believe they would forget me——

A. Gracious me quite away——

NORA. Hasn't your daughter become a stranger to you——

A. How does Mrs. Nora know——

N. That you have had a child—I have known that since I was twelve or thirteen—otherwise you could not have been my nurse. Oh, it must be terrible to be torn away from one's dear ones.

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A. We poor people don't look at it in that way. My little Nora was like a child of my own——

N. You must never leave the little ones, promise me that.

A. Did I not look after Nora, when she was a little girl and had no mother but me.

N. Yes, yes, they are in good hands with you.

No— How kind of you to come.

MRS. L. I have come to thank your husband.

N. Appointed.

MRS. L. Yes—Perhaps he is not at home.

N. Is so busy. But now you must help me. Look here. Fancy ball at Stenborg's overhead on third floor. I am to appear as a Neapolitan girl and dance the tarantella—learnt it on the spot—promised Torvald—Can you help——

MRS. L. Will try—But I've quite forgotten to thank you for the pleasant evening yesterday——

NORA. Oh, Torvald has the art of making everything so pleasant.

MRS. L. You too—But tell me, is Doctor Rank always so serious as he was last evening——

N. He suffers from a dreadful illness—But yesterday it was certainly marked——

MRS. L. He comes here very often.

N. Every day—he is quite one of the family; I don't think he could get on without us.

N. I assure you. But, Doctor R.? I'm certain that if I asked him——

MRS. L. N. N. behind your husband's back—why don't you speak to your husband——

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N. Oh, you don't understand it all, don't know Torvald.

MRS. L. Not Dr. R. on any account.

N. Would never occur to me; although I am sure he would do it.

MRS. L. But you must get clear of it. This secrecy is likely to undermine all truthfulness in your relations with your husband——

N. And you can say that. Yes, I must get clear of it. Tell me, when everything is paid, one gets back the paper?

MRS. L. Yes, of course.

N. Oh, to have money, Christina——

MRS. L. Would not your husband——?

N. Oh, there are many that he— (*Humming.*) But courage—leap into it, not creep——

MRS. L. But no more secrets from your husband, N.

N. Pooh! a husband need not know everything. Hush, here he comes. [Go into the nursery, dear. Torvald doesn't like to see dressmaking.] (*Goes into the hall.*) Oh, is that you, Torvald dear—how cold you are. Haven't you been frozen at the Bank? Well, that's all right.

H. —If R. comes, he will find me in the inner office—
(*Goes into his room.*)

N. Doctor R—Yes, it's his time for coming—It must be. Now he will soon get the letter—There's a ring; that's he. No, it's not he—Ah, Doctor, it's you. Bring in the lamp, Ellen—Come here, Doctor; I think my husband has something to do——

R. One can't call an ugly thing by pretty names. Well, one has to go some day. But to suffer thus for

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another's sin. Where's the justice of it? And yet you can trace in every family an inexorable retribution. It is my father's wild oats that my poor spine must do penance for.

N. But, my dear Doctor R—You may live a long while yet.

R. H'm, I'm quite clear about it. This is the last Christmas I shall spend in this house. I wonder how things will look in a year's time——

N. Ah, if one could know that.

R—Well, the absent are soon forgotten——

R. You see, you see.

N. Only to put my costume in order. Now don't be angry, dear Dr. R. Fie, you were so unfriendly to her last evening. Do be good; you are our first and best friend, you know that—To-morrow you shall see how beautiful I shall be at the ball—R., now I'll show you something. Look here.

R. What is it.

N. Look.

R. Silk stockings.

N. Flesh-coloured—No, no, no, you must only look at the feet.—Oh, well, I suppose you may look at the rest too.

R. Do you think those stockings will fit you.

N. Why not——

R. Oh, I didn't know——

N. (*hits him lightly on the cheek with the stockings.*) For shame.

R. Nora—Mrs. Helmer—when one is going to die.

N. You mustn't die and leave us; you must go on being Torvald's and my best and dearest friend——

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R. Oh, I have never had an opportunity of proving my friendship to you. I have only accepted what you have lavished upon me, comfort, kindness—I had almost said happiness——

N. And if I were to ask you for—no——

R. For what?

N. For a great proof of your friendship?

R. Oh, do so, N.; you don't know how gladly I would leave behind something—a remembrance; something that would keep me from oblivion. But what is it?

N. Oh, no, I cannot—Now that I am to say it, it seems to me an impossibility—I don't know how you will judge of me——

R. Then I will tell you something. You shall know now what you have never guessed; have never been able to guess—A dying man, as I am, may speak out; I have kept silence hitherto.

N. Dr. R., keep silence still.

R. No, you shall hear it; I have loved you, N., loved you ever since I have known you. Every moment I have passed with you has been like a great indescribable happiness, the only happiness I have known.

N. Not so loud—some one might hear you.

R. Helmer himself may hear every single word I have addressed to you; when I am gone he shall know all; but you shall hear it now, so that you may turn to me with full confidence. I will only tell you this. No one has loved you more deeply than I.

NORA (*going to the door*). Ellen, bring the lamp.

R. Nora——

NORA. Oh, my dear Dr. R—that was too bad of you——

R. What?

N. Why should you have told me that. It was all so nice; it was so unnecessary——

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R. What do you mean? Did you know——

(THE MAID *enters with the lamp.*)

NORA. Thanks. Put it on the table there——

(*Exit* MAID.)

R. Nora, I ask you, did you know——

N. Oh, I don't know what I knew; one has an idea, or—no, I don't know at all——

R. Well, you know now that you can count upon me—Now go on——

N. Go on—now?

R—Oh, let me do for you whatever a man can.

N—You can do nothing for me now——

R. Not now? Now that you know——

N—Above all, not now. Oh, Heaven, why can't a man understand——

R. Yes, N., I ought to have understood.

N. Too late.

R. Ought I to go—for ever.

N. No, you mustn't. You must come and go as you've always done. Torvald can't do without you.

R. But you——

N. Oh, I, I—but now you must go in to Torvald for a while——

R. Are you angry?

N. No; but now you must go to him. He's waiting for you in the inner office.

R. When you remember what I have said to you, you must also bear in mind that I am a dying man.

(*He goes into* HELMER'S *room.*)

N. It was best thus. No obligation to anyone. He won't come. Nothing will happen.——

(*She is going into the room on the left; at the same moment* THE MAID *opens the door into the hall.*)

MAID (*softly*). Please, ma'am.

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N. What is it.

M. The gentleman who came to see Mr. Helmer yesterday——

N. What gentleman; there were so many——

M. He gave his card——

N. Ah—where is he——

M. He came up the back stair, he wanted to speak to you alone, ma'am.

N. Oh, Heaven, now; I—I can't——

M. He said he wouldn't go until he had spoken to you.

N. Then let him come in; Ellen, don't say anything; it's a surprise for my husband——

M. Oh, yes, ma'am, I understand——

N. Oh, this dreadful thing——

(*She slips the bolt of* H.'s *door.*) (THE MAID *opens the door for* K. *and shuts it after him.*)

KR. A money transaction of this kind with a minor is not even strictly speaking binding——

N. Is it not? Well, well, it's all the same, I shall pay nevertheless.

KR. Good, good; but what I was going to say was, if you have any desperate scheme in your head——

N. What if I have?

KR. Put all that out of your head. Were you perhaps thinking of going away secretly——

N. How do you know that? Who has told you——

KR. Or perhaps of something worse——

N. Oh, don't speak of it—that terrible——

KR. Yes, it must be terrible, especially for a lady so delicately brought up. The icy water, black, deep——

N. How do you know all this——

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KR. And next spring when the ice melts to come up again—ugly, unrecognisable—I hadn't the courage, and it was in summer time, too—and now it is midwinter——

N. Never—I should never have courage to do it.

K. Besides, it would be very foolish. You have a happy home, a husband and children of whom you are fond. A number of good friends, respect from everyone —and your life before you.

N. Oh, yes, yes—, life might be so lovely——

KR. Therefore you must not throw it away thoughtlessly; I am afraid I frightened you too much yesterday, and so I want to talk to you now—to prepare you——

N. For what?

KR. I have been thinking more carefully over these matters. My position is not such that I can let go the hold I have now obtained over Helmer—I shall not abuse it, if he is reasonable.

N. What will you do.

K. This course is not my choice; it is your husband's. I would have preferred to content myself with regaining my position, step by step. That has not succeeded; very well; with this piece of paper I have my good friend T. H. in my pocket;

N. You never will;

K. I shall; within three months I shall be in the Bank's service again. Before a year is out I shall be the manager's right hand. He won't dare to show fight. It won't be T. H., but Nils K., that manages the Joint Stock Bank.

N. Do you know that this is his life's work; he will never give it up; he will have his liberty and no one over him.

K. Doesn't concern me—for your sake he will have to yield——

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NORA. Very well; now I have courage enough for anything.

K. Bah—you haven't—I have seen that much—Drown yourself in the cold water?]

N. I shall do it——

K. What would be the use of it; I have him in my pocket all the same—I can hold your reputation over him.—Look, here is the letter.

N. Give it to me.

K. To deliver——

N. Yes, yes——

K. Thanks; but perhaps it will be safer if I——

N. You can't see him; you can't speak to him now—It is a relief to me to know that you won't do anything foolish——

N. He's going; he's changed his mind—ah—in the letter-box——

FROM THE THIRD ACT

H. What is it you won't have? There is nothing you may refuse, if I want it. Am I not your husband? What is it you won't have?

N. Nothing. Your wishes are mine.

H. Oh, what a brute—what a madman I am. But the thought of your being mine sometimes turns my head (*kisses her hands again and again*). Can you forgive me, my dearest Nora—can you—I swear to you—

(*A knock at the outer door.*)

N. (*with a scream*). Who is that coming?

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GHOSTS

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The play is to be like a picture of life. Belief undermined. But it does not do to say so. "The Orphanage" —for the sake of others. They are to be happy—but this too is only an appearance—Everything is ghosts.——

A leading point: She has been a believer and romantic—this is not entirely obliterated by the standpoint reached later—"Everything is ghosts."

Marriage for external reasons, even when these are religious or moral, brings a Nemesis upon the offspring.

She, the illegitimate child, can be saved by being married to—the son—but then——?

He was dissipated and his health was shattered in his youth; then she appeared, the religious enthusiast; she saved him; she was rich. He was going to marry a girl who was considered unworthy. He had a son by his wife, then he went back to the girl; a daughter.——

These women of the present day, ill-used as daughters, as sisters, as wives, not educated according to their gifts, prevented from following their inclination, deprived of their inheritance, embittered in temper—it is these who furnish the mothers of the new generation. What is the result?

The key-note is to be: The prolific growth of our intellectual life, in literature, art, etc.—and in contrast to this: the whole of mankind gone astray.

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The complete human being is no longer a product of nature, he is an artificial product like corn, and fruit-trees, and the Creole race and thoroughbred horses and dogs, the vine, etc.——

The fault lies in that all mankind has failed. If a man claims to live and develop in a human way, it is megalomania. All mankind, and especially the Christian part of it, suffers from megalomania.

Among us, monuments are erected to the *dead*, since we have a duty towards them; we allow lepers to marry; but their offspring——? The unborn——?

FROM THE FIRST ACT

PASTOR M. But one has a duty towards the society in which one lives. If one has a good and beneficial vocation to work at—and such we ought all to have, Mrs. Alving—then one owes it to that vocation and to one's self to stand before the eyes of society in as irreproachable a light as possible; for if one be not irreproachable, one can make no progress with one's aims.

MRS. A. Yes, you are perfectly right there.

PASTOR M. To say nothing of the difficulty—I may even say the painfulness—of the position. The serious Christians of the town take a lively interest in this Orphanage. It is, of course, founded partly for the benefit of the town, as well; and it is to be hoped it will, to a considerable extent, result in lightening our Poor Rates. But now, of course, every one in the town knows that I

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have been your adviser, and have had the business arrangements in my hands. My parishioners might therefore so easily be led to think that I, their clergyman——

MRS. A. Yes, it would undoubtedly be unpleasant for you.

PASTOR M. To say nothing of the fact that I have no idea of the attitude my superiors in the church would adopt towards the question.

MRS. A. Very well, my dear Pastor Manders; that consideration is quite decisive.

PASTOR M. Then we do not insure?

PASTOR M. That is a very disputable point, Mrs. Alving. A child's proper place is, and must be, the home.

OS. There I think you're quite right, Pastor Manders.

PASTOR M. Ah, you can hardly have any idea of what a home should be——

O. Oh, but anyhow I have seen other people's homes.

PASTOR M. I thought, however, that over there, especially in artistic circles, the life was a somewhat homeless one——

O. Well, most of the young men are forced to live so; they have no money, and besides they don't want to give up their precious freedom—they live frugally, I can tell you, a slice of ham and a bottle of wine.

PASTOR M. But in what company?

O. In very pleasant company, Pastor Manders. Sometimes a few models join them and then, as likely as not, there's dancing.

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PASTOR M. Models—? What do you mean by that?

O. We painters and sculptors require models, I suppose. Otherwise how could we reproduce the tension of the muscles and the reflected lights on the skin—and all that sort of thing.

PASTOR M. But you don't mean to say that there are women who——

O. Who sit to us artists; yes, I can assure you there are.

PASTOR M. And such immorality is tolerated by the authorities?

O. The authorities tolerate worse kinds of immorality than that, Pastor, as you are doubtless not unaware——

PASTOR M. Alas, alas, that is only too true; but as to these models, it is even worse, for it takes place openly and is spoken about——

O. Yes, it would never occur to us to do otherwise. Oh, I can assure you, there are many fine figures among the models one doesn't often see here.

PASTOR M. Is it in such society you have been living abroad?

O. Sometimes too I visit my friends at their homes; one has to see what their domestic circle is like, play a little with the children.

PASTOR M. But you said most of the artists were not married.

O. Oh, that was a mistake—I meant wedded.

PASTOR M. But, good heavens——

O. But, my dear Pastor Manders, what are they to do? A poor painter, a poor girl; they can't afford to marry, it costs a great deal. What are they to do?

PASTOR M. I will tell you, Mr. Alving; they should remain apart.

O. That doctrine will scarcely go down with warm-

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blooded young people, full of the joy of life. Oh, the glorious free life out there.

PASTOR M. And, to make matters worse, such freedom is to be signalised as praiseworthy——

O. Let me tell you, sir, you may visit many of these irregular homes and you will never hear an offensive word there. And let me tell you another thing: I have never come across immorality among our artists over there—but do you know where I have found it——?

PASTOR M. No, I'm happy to say——

O. Well, then, I'm afraid I must inform you. I have met with it in many a pattern husband and father who has come to Paris to have a look round on his own account, one of these gentlemen with a heavy gold chain outside his waistcoat; do you know what is the first thing these gentlemen do? Why, they hunt up some poor artist or other, get on familiar terms with him, ask him to supper at a smart restaurant, make the champagne flow freely—and then take his arm and propose that they shall make a night of it—and then we artists hear of places we never knew of before, and see things we never dreamed of—But these are the respectable men, Pastor Manders, and on their return you can hear their praises of the pure morals of home in contrast to the corruption abroad—oh yes—these men know what's what—they have a right to be heard.

MRS. A. But, my dear Oswald, you mustn't get excited.

O. No, you're right; it's bad for me—I shall go for a little turn before dinner. Excuse me, Pastor, I know you can't take my point of view; but I had to speak out for once.

(*He goes out by the second door to the right.*)

PASTOR M. Then this is what he has come to!

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FROM THE THIRD ACT

REG. You might have brought me up to be a lady, ma'am, it would have suited me better. And then I shouldn't have had to be so careful about money.

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THE WILD DUCK

A PLAY IN FIVE ACTS

By Henrik Ibsen

1884

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I

FIRST ACT

At WALLE'S *house. A richly and comfortably furnished smoking-room; upholstered sofas and armchairs; smoking-tables with pipes and cigar-boxes; lighted lamps and branching candlesticks. At the back, a large open door with curtains drawn back. Within is seen the billiard-room, also lighted up. In front, on the right (in the smoking-room), a small baize door leads into the office. On the left, in front, the fireplace with a fire, and beyond the fireplace a double door leading into the dining-room. From within is heard loud-voiced conversation and laughter of many guests. A glass is tapped with a knife; silence follows. A toast is proposed; then again a loud buzz of conversation.*

WALLE'S *servant, in livery, and two or three hired waiters in black are putting the smoking-room and billiard-room in order.*

WALLE'S SERVANT (*bends down to put more coal on the fire, while listening and saying to one of the hired waiters*). Hark to them, Jensen! now the old man's on his legs holding a long palaver about Mrs. Sörby.

HIRED WAITER (*lighting a candlestick*). Are they—very good friends, eh?

WALLE'S SERVANT. Lord knows.

HIRED WAITER. I've heard tell as he's been a lively customer in his day.

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WALLE'S SERVANT. May be.

(*Puts down the fire-shovel.*)

ANOTHER HIRED WAITER (*in the doorway of the billiard-room*). Pettersen, here's an old chap wanting——

WALLE'S SERVANT. Now? They're just going to leave the table.

(OLD EKDAHL *appears from the right, in the billiard-room. He is white-haired, quiet in manner and stoops somewhat; he is dressed in an old-fashioned overcoat with a high collar; and carries in his hand a winter cap and a faded cotton umbrella. Under his arm a bundle of papers in a blue wrapper.*)

WALLE'S SERVANT. Good Lord—what do you want here at this time of night?

EKDAHL. I must get into the office——

WALLE'S SERVANT. The office was closed an hour ago, and——

EKDAHL. Yes, they told me so; but I'm sure Mr. Gråberg's in there still, and if you—if you* (*Points towards the baize door*) would let me go this way——

WALLE'S SERVANT. Well, you may go. (*Moving a table.*) Oh, look here, Ekdahl, lend me a hand with this table.

EKDAHL (*involuntarily drawing himself up*). I—! (Meekly.) Oh, I see, the table——

WALLE'S SERVANT. Thanks. (*Opens the baize door.*) There, in with you, Ekdahl; but mind you go out again the other way, for we've got company.

EKDAHL. Yes, I know——

(*He goes into the office.*)

* Ekdahl here hesitates between the formal *De* and the familiar *du* (thou); Pettersen replies to him with *du*.

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ONE OF THE HIRED WAITERS. Is he one of the office people?

WALLE'S SERVANT. No, he's only an outside hand that does odd jobs of copying. But he's been a tip-topper in his day, he has.

HIRED WAITER. Yes, he looked like it.

WALLE'S SERVANT. Ah, he's been a lawyer and deuce knows what. Lord, I know old Ekdahl well, I do. Many a nip of bitters and bottle of ale we two have drunk at Madam Eriksen's.

HIRED WAITER. He don't look as if he'd much to stand treat with.

WALLE'S SERVANT. Why, bless you, Jensen, it's me that stands treat. I always think there's no harm in being a bit civil to folks that have had a hard time.

HIRED WAITER. Did he go bankrupt then?

WALLE'S SERVANT. Worse than that. He went to prison.

HIRED WAITER. To prison!

WALLE'S SERVANT. Or perhaps it was the Penitentiary. (*Listens.*) Sh! They're leaving the table.

(*The dining-room door is thrown open from within, by a couple of waiters. The whole company gradually comes out.* WALLE *leads the way, with an elderly lady* [MRS. SÖRBY] *on his arm; he takes her out through the billiard-room and thence into an adjoining room on the right. Gentlemen of various ages enter in groups and scatter themselves in the smoking-room and billiard-room. Chamberlains* FLOR, KASPERSEN *and* SÆTHER *enter, conversing with* GREGERS WALLE. *Last comes* HALFDAN EKDAHL.)

FLOR. Whew! What a dinner!—It was no joke to do it justice!

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KASPERSEN. Oh, with a little good-will one can get through a lot in three hours. What do you say, Sæther?

SÆTHER. It's the appetite that provides the motive power, he-he!

FLOR. Ah, if one had your stomach, Kaspersen.

KASPERSEN (*stroking* FLOR'S *waistcoat*). I should think your own would hold a good deal.

FLOR. Ah, yes, if it could only digest what it can hold——

GREGERS WALLE. There's a remedy for everything, Mr. Flor. Otherwise why do you suppose an all-seeing Providence created mineral waters?

KASPERSEN. Fie, fie, now you're getting Parisian again.

GREGERS. It sticks to one, unfortunately. But, you see, I've just come from there.

WALLE (*re-entering* [*with* MRS. SÖRBY]). What are you studying so intently, Ekdahl?

HALFDAN. Only an album, Mr. Walle.

WALLE. Ah, photographs! They are quite in your line, of course.

KASPERSEN. Have you brought any with you? Of your own manufacture? What?

HALFDAN. No, I haven't.

WALLE. But you ought to have. Then you might have contributed to the entertainment, you know.

MRS. SÖRBY. In this house every one is expected to do something in return for his dinner, Mr. Ekdahl.

FLOR. Where one dines so well, that duty becomes a pleasure.

MRS. SÖRBY. Chamberlain Flor exerts himself on behalf of the ladies till the perspiration runs off him.

FLOR. On behalf of the *lady*, Mrs. Sörby; the lady of the house——

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MRS. SÖRBY. Ah, to-day you have an easy task. And Chamberlain Kaspersen—what does *he* do, I wonder——?

FLOR. He produces witticisms——

MRS. SÖRBY. Did you say, *re*-produces——?

KASPERSEN (*laughing*). Now you're getting too bad!

FLOR. I only said *pro*duces, but——

KASPERSEN. Oh, well, one can only use the gifts one has.

MRS. SÖRBY. That's true; and therefore Chamberlain Sæther is always so ready to turn over music.

SÆTHER. He-he!

GREGERS (*softly*). You must join in, Hialmar.

HIALMAR EKDAHL (*shrugging his shoulders*). What am I to talk about?

WALBERG. Throw away your cigarette end, and take a proper cigar.

KASPERSEN. Yes, but is Mrs. Sörby smoke-dried?

MRS. SÖRBY (*lighting a cigarette*). I take care of that myself.

SÆTHER. Oh, I say!

FLOR. Remarkably delicate Tokay.

VALBERG. Yes, you may well say that. But it cost a pretty penny, too; for it's one of the very finest seasons, you must know.

HIALMAR. Is there any difference between the seasons?

VALBERG. Come! That's good! It really doesn't pay to set good wine before you.

KASPERSEN. Tokay is like photographs, Mr. Ekdahl; they both need sunshine. Am I not right?

HIALMAR. Yes, light is important, no doubt.

MRS. SÖRBY. And it's exactly the same with Chamberlains; they, too, depend very much on sunshine.

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KASPERSEN. Oh, fie! That's a very threadbare sarcasm!

FLOR. Mrs. Sörby is reproducing——

MRS. SÖRBY. Possibly; but it's true that the seasons differ greatly.

KASPERSEN. But you reckon me among the fine vintages, don't you, Mrs. Sörby?

MRS. SÖRBY. Oh, I'm sure you all belong to the same vintage, all three.

VALBERG. Ha, ha, ha!—that's one for you! Fill your glasses, gentlemen. In such villainously cold weather. A good glass, a warm, comfortable home—at least I think it is so. Within one's own four walls is the place to look for true comfort.

(*The guests touch their glasses and drink.*)

GRÅBERG (*at the baize door*). Excuse me, sir, but I can't get out.

WALLE. Have you been locked in again?

GRÅBERG. Yes, and Flaksrud has carried off the keys——

WALLE. Well, you can pass out this way.

GRÅBERG. But here's some one else——

WALLE. All right; come through, both of you. Don't be afraid.

(GRÅBERG *and* OLD EKDAHL *come through the baize door.*)

WERLE (*involuntarily*). Ugh!

(*The laughter and talk among the guests cease suddenly.* HIALMAR *starts at the sight of his father, and turns aside.* GRÅBERG *and* EKDAHL *go out through the billiard-room* [*and out to the right*].)

WERLE (*mutters*). That damned fool Gråberg!

GREGERS. Why surely that wasn't——

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SÆTHER. What's the matter? Who was it?

GREGERS. Oh, nobody.

SÆTHER (*to* HIALMAR). Did *you* know that man?

HIALMAR. I don't know—I didn't notice——

SÆTHER. And getting in like that through closed doors. I must find out about this.

(*Goes away to the others.*)

MRS. SÖRBY (*whispers to the Servant*). Give him something to take with him;—something good, mind.

PETTERSEN. I'll see to it. (*Goes out.*)

GREGERS (*softly*). So that was really he!

HIALMAR. Yes, it was.

GREGERS. And you denied him!

HIALMAR. But how *could* I——

GREGERS. I'm afraid you've become a coward, Hialmar.

HIALMAR. Oh, if you were in my place——

(*The conversation amongst the Guests, which has been carried on in low tones, now swells into forced joviality.*)

KASPERSEN (*approaching* HIALMAR *and* GREGERS *in a friendly manner*). Aha! here you are reviving old memories. Won't you have a light to your cigar, Mr. Ekdahl? (*Handing him a candle.*) Allow me.

HIALMAR. No, thank you, I won't smoke now.

FLOR. Haven't you some verses to read to us, Mr. Ekdahl? You used to write such charming verses.

HIALMAR. No, I haven't any.

FLOR. Are you all well at home? Your children—. You have children, I think——?

HIALMAR. I have a daughter.

FLOR. And what does she do?

HIALMAR. Hedvig draws.

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FLOR. No, really? That's the artistic nature she has inherited.

SÆTHER (*joining them*). No, it wasn't through closed doors. He came on business.

KASPERSEN (*good-humouredly turning him round*). Oh, you're talking nonsense, Chamberlain. (*Draws him away.*)

FLOR. Heaven knows what *he's* jabbering about. (*Goes away.*)

HIALMAR (*whispers*). I'm going now, Gregers. Say good-bye to your father for me.

GREGERS. Yes, yes. Are you going straight home?

HIALMAR. Yes. Why?

GREGERS. Oh, because I may look you up later.

HIALMAR. No, you mustn't do that. Not at home. We can always arrange to meet somewhere in the town.

MRS. SÖRBY. Are you going, Ekdahl?

HIALMAR. Yes.

MRS. SÖRBY. Remember me to Gina.

HIALMAR. Thanks.

(*He tries to get out, as far as possible unnoticed, to the right.*)

MRS. SÖRBY (*softly, to* PETTERSEN). Well, did you give the old man something?

PETTERSEN. Yes; I sent him off with a bottle of cognac.

MRS. SÖRBY. Oh, you might have thought of something better than that.

PETTERSEN. Oh, no, Mrs. Sörby; cognac is what he likes best in the world.

FLOR (*in the doorway of the billiard-room, with a sheet of music in his hand.*) Shall we play something to you, Mrs. Sörby?

MRS. SÖRBY. Yes, suppose you do.

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THE GUESTS. Bravo! Bravo!

(*They all go out to the right through the billiard-room. During what follows, the pianoforte is faintly heard.*)

GREGERS. Father, won't you stay a moment?

WERLE. What is it?

GREGERS. I must have a word with you.

WERLE. Can it not wait till the others are gone?

GREGERS. No, it cannot; for perhaps I shall go before the others.

WERLE. Go? Will you go? What do you mean by that?

GREGERS. How has that family been allowed to go so miserably to the wall?

WERLE. Do you mean the Ekdahls?

GREGERS. Yes, I mean the Ekdahls. Old Ekdahl was once so closely associated with you. And once in his life, at any rate, he was very useful to you.

WERLE. Oho! you're thinking of the old story in the criminal court? Those affairs were settled long ago. You may be sure he was very well paid.

GREGERS. That may be. But afterwards, father; all the other things——

WERLE. I don't know what you mean by "other things." There are no other things! He never once applied to me while there was yet time. He did not know himself what a mess he was in, until everything came to light, and then of course it was too late.

GREGERS. It's not that I'm talking about, either. But afterwards, since that——

WERLE. Ah, since that. When he came out of prison he was a broken-down being.—I can assure you, Gregers, I have done everything in my power to help him. I have

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given him copying to do for the office, and I have paid him far, far more than his work is worth. Do you laugh at that? Do you think I am not telling you the truth? Well, I certainly can't refer you to my books, for I never enter payments of that sort——

GREGERS (*smiles*). No, there are certain payments it is not worth while to keep an account of.

WERLE (*taken aback*). What do you mean by *that?*

GREGERS. Have you entered what it cost you to have Hialmar Ekdahl taught photography?

WERLE. I! How "entered" it?

GREGERS WERLE. I have learnt that it was you who paid for his training. And I have learnt, too, that it was you who enabled him to set up house so comfortably.

WERLE. Well, and yet you talk as though I had not done enough for Ekdahl's family. I can assure you these people have cost me enough.

GREGERS. Have you entered any of these expenses in your books?

WERLE. Why do you ask?

GREGERS. Oh, I have my reasons. Now tell me; when you interested yourself so warmly in your old friend's son—it was just before his marriage, was it not?

WERLE. Why, deuce take it—after all these years, how can I—it must be eighteen or nineteen years ago——

GREGERS. It is now about seventeen years ago. You wrote me a letter about that time—a business letter, of course—and in a postscript you mentoined, quite briefly, that Hialmar Ekdahl had married a Miss Hansen.

WERLE. Yes, that was quite right. That was her name.

GREGERS. But you did not mention that this Miss Hansen was Gina Hansen—our former housekeeper.

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WERLE (*with a forced laugh of derision*). No; to tell the truth, it didn't occur to me that you were so particularly interested in our former housekeeper.

GREGERS. No more I was. (*Lowers his voice.*) But there were others in this house who *were* particularly interested in her.

WERLE. What do you mean by that? (*Flaring up.*) You are not alluding to me, I hope?

GREGERS (*softly but firmly*). Yes, I am alluding to you.

WERLE. And you dare—You presume to—How can that ungrateful hound—that photographer fellow—how dare he accuse me——!

GREGERS. Hialmar has not said a word about these things. I don't even know that he has any suspicion of such a thing.

WERLE. Well then, where have you got it from? Who can have given you such notions about me?

GREGERS. My poor unhappy mother once told me this.

WERLE. Your mother! I might have known as much! You and she—you always held together against me. It was she who turned you against me, from the first.

GREGERS. No, it was all she had to suffer and submit to, until she broke down and came to such a pitiful end.

WERLE. Oh, she had nothing to suffer or submit to; —not more than most other people, at all events. But there's no getting on with overstrained creatures. And you could credit such an accusation—a bare suspicion——!

GREGERS. Very well; then I will make it my business to find out the truth——

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WERLE. You will never go burrowing into old rumours and stories? I really think that at your age you might find something more useful to do.

GREGERS. You and I have never agreed as to what is useful.

WERLE. Neither about that nor about anything else. Gregers, I believe there is no one in the world you detest as you do me.

GREGERS (*whispering*). I have seen you at much too close quarters.

WERLE. You have seen me with your mother's eyes, that's what it is.

GREGERS. And you have never been able to forgive me for taking after my mother—and for having a kind of feeling for her.

WERLE. Listen, Gregers; there are many things that stand between us; but we are father and son, after all. We ought surely to be able to come to some sort of understanding with each other. Outwardly, at any rate.

GREGERS. You mean, in the eyes of the world, as it is called?

WERLE. Yes, if you like to call it so. Think it over. Wouldn't one think it ought to be possible? Eh?

GREGERS (*looking at him coldly*). Now I see that you want to make use of me in some way.

WERLE. In such a close relationship as ours, the one can always be useful to the other.

GREGERS. Yes, so people say.

WERLE. When I wrote to you about coming home, I won't deny that I had something in my mind.

GREGERS. H'm!

WERLE. You see, our business, the settlement of your mother's inheritance and all the rest, might if necessary have been arranged between us by correspondence.

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But now, as it is—unfortunately—no longer necessary for you to live out there——

GREGERS. Well, what then——?

WERLE. I want very much to have you at home with me for a time. I am a lonely man, Gregers; I have always felt lonely, all my life through; but most of all now that I am getting up in years. I feel the need of some one about me——

GREGERS. You have Mrs Sörby.

WERLE. Yes, I have her; and she has become, I may say, almost indispensable to me. She is lively and even-tempered; she brightens up the house; and that is a great thing for me——

GREGERS. Well then, you have everything just as you wish it.

WERLE. Yes, but I'm afraid it can't last. A woman so situated may easily find herself in a false position, in the eyes of the world; for that matter it does a man no good, either.

GREGERS. Oh, when a man gives such dinners as you give, he can risk a great deal.

WERLE. Yes, but how about the woman, Gregers? I fear she won't accept the situation much longer. And even if she did, even if, out of attachment to me, she were to take her chance of gossip and scandal and all that——? Do you think, Gregers, you with your strong sense of justice——

GREGERS (*interrupts him*). Tell me in one word;—are you thinking of marrying her?

WERLE. Suppose I were thinking of it? What then?

GREGERS. That's what I say: what then?

WERLE. Should you be inflexibly opposed to it?

GREGERS. Not at all. Not by any means.

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WERLE. I thought that perhaps your devotion to your mother's memory——

GREGERS (*stopping him with a gesture*). No, no, no, don't let us use fine phrases, father. I am not overstrained.

WERLE. Well, whatever you may or may not be, at all events you have lifted a weight from my mind. I am extremely pleased that I may reckon on your concurrence in this matter.

GREGERS. Now I understand the use you want to put me to.

WERLE. Use to put you to? What an expression!

GREGERS. Oh, don't let us be nice in our choice of words—not when we are alone together, at any rate.—(*With a laugh.*) So this is what made it absolutely essential that I should come to town in person. For the sake of Mrs. Sörby, we are to get up a pretence at family life in the house;—that will be something new indeed!

WERLE. How dare you say such things!

GREGERS. Was there ever any family life here? But now your plans demand something of the sort. Of course; I can see that. And no doubt it will have an excellent effect when it is reported that the son has hastened home, on the wings of filial piety, to the grey-haired father's wedding-day. So, after all, the relations between them are perfectly cordial. Yes, of course. Father and son—how indeed could it be otherwise! Why, it's the order of nature——

WERLE. Yes, it ought to be the order of nature, Gregers——

GREGERS. Oh, I haven't a rag of belief either in nature or in its order.

WERLE. Listen to me; I will tell you that there may be much to blame in my way of life—(*raising his voice*)

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but there are certain things for which I demand respect in my house!

GREGERS (*bowing slightly*). So I have observed; and therefore I take my hat and go.

WERLE. You are going—! Out of the house?

GREGERS. Yes, for there is only one thing in the world that *I* have respect for.

WERLE. And what is that?

GREGERS. You would only laugh if I told you.

WERLE. A lonely man doesn't laugh so easily, Gregers.

GREGERS (*pointing towards the billiard-room*). Look father; the Chamberlains are playing blind-man's-buff with Mrs. Sörby.—Good-night and good-bye.

(*He goes out to the right.*)

WERLE (*smiling contemptuously after him*). Ha—! And he says he is not overstrained.

SECOND ACT

HIALMAR EKDAHL'S *studio, a good-sized room, but poorly furnished, evidently in the top storey of the building. On the right, a sloping roof of large panes of glass, half-covered by a blue curtain. In the right-hand corner, at the back, the entrance door; two doors on the opposite side. At the back, in the middle, a large double sliding-door. Towards the front, by the right-hand wall, an old, worn sofa with a table and a couple of chairs. On the table a lighted lamp. Photographic apparatus of different kinds about the room, Photographs lying on the table; bottles and boxes of various chemicals on a bookcase at the back.*

(MRS. EKDAHL *sits on a chair by the table, sewing.* HEDVIG *is sitting on the sofa, drawing.*)

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MRS. EKDAHL. How much was it you paid for the butter to-day?

HEDVIG. It was forty-five öre.

MRS. EKDAHL. And then there's the beer. Look there—that makes it over a crown.

HEDVIG. Yes, but then father took four crowns fifty for the photographs.

MRS. EKDAHL. So much as that?

HEDVIG. Yes, exactly four crowns fifty.

(*Silence.*)

MRS. EKDAHL. H'm—I'd just like to know how your father's getting on at the party.

HEDVIG. Yes, it would be fun if we could see him.

(*Old* EKDAHL, *with the paper parcel under his arm, comes in by the door on the right.*)

HEDVIG. How late you are to-day, grandfather!

EKDAHL. Gråberg kept me so long; he's always so long-winded, that man.

MRS. EKDAHL. Did you get any more copying to do, father?

EKDAHL. Yes, this whole packet.

MRS. EKDAHL. That's capital.

EKDAHL (*putting down his umbrella*). This work will keep me going a long time, Gina. (*Opens one of the sliding-doors at the back a little*). Hush! (*Looks into the dark room; pushes the door to again.*) Hee-hee-hee! They're all sitting fast asleep. (*Goes towards the farther door on the left.*) There are matches in here, I suppose?

MRS. EKDAHL. The matches is on the drawers.

(EKDAHL *goes out.*)

HEDVIG. It's nice that grandfather has got all that copying.

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MRS. EKDAHL. Yes, poor old father; it means a bit of money for him.

HEDVIG. And he won't be able to sit the whole forenoon down at that horrid Madam Eriksen's.

MRS. EKDAHL. No more he won't. All the same—well, I don't know—but I think somehow men are more pleasant like when they've had something to drink.

HEDVIG. Ugh, no! Well, they may be more pleasant; but it makes it so unsafe——

MRS. EKDAHL. How unsafe?

HEDVIG. I mean, it's so unsafe for the rest of us; we never know quite how to treat them.

MRS. EKDAHL (*looks at her*). When have you noticed that?

HEDVIG. Oh, you can always notice that. Moldstad and Riser are both of them tipsy very often——

MRS. EKDAHL. Then it was them two you were thinking of.

(*Old* EKDAHL *comes in again and is going out by the foremost door to the left.*)

MRS. EKDAHL (*half turning in her chair*). Do you want something out of the kitchen, father?

EKDAHL. Yes, I do. Don't you trouble.

(*Goes out.*)

MRS. EKDAHL. He's not poking away at the fire, is he? Hedvig, go and see what he's about.

(EKDAHL *comes in again with a small jug of steaming hot water.*)

HEDVIG. Have you been getting some hot water, grandfather?

EKDAHL. Yes, I have. I want it. I want to write, and the ink has got as thick as porridge.

MRS. EKDAHL. But you mustn't sit up so late and hurt your eyes, father.

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EKDAHL. My eyes must take care of themselves, Gina. I'm busy, I tell you. No one's to come in to me.

(*He goes into his room.*)

MRS. EKDAHL (*softly*). Can you imagine where he's got money from?

HEDVIG. From Gråberg, perhaps.

MRS. EKDAHL. Not a bit of it. Gråberg always pays me.

HEDVIG. Then perhaps he's got a bottle on credit.

MRS. EKDAHL. Poor father, who'd give him credit?

(HIALMAR EKDAHL *comes in from the right.*)

MRS. EKDAHL (*rising*). Why, is that you already?

HIALMAR (*taking off his hat*). Yes, most of the people were coming away.

HEDVIG (*who has risen*). So early, father?

HIALMAR (*taking off his overcoat*). Yes, it was a dinner-party, you know.

MRS. EKDAHL. Let me help you. (*Hangs up his coat.*) Were there many people there?

HIALMAR. Oh no, not many. We were about twelve or fourteen. (*To* HEDVIG.) Hasn't grandfather come home?

HEDVIG. Yes, he's in his room.

HIALMAR. Well, did he say anything?

MRS. EKDAHL. No, nothing particular.

HIALMAR. Didn't he say anything about——? I heard something about his having been with Gråberg. —I'll go in and see him for a moment.

MRS. EKDAHL. No, no, better not.

HIALMAR. Why not? Did he say he didn't want me to go in——?

MRS. EKDAHL. I don't think he wants to see nobody; he has been in to fetch hot water.

HIALMAR. Oho! Then he's—— (*making a sign*).

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MRS. EKDAHL. Yes, I expect so.

HIALMAR. Oh, God! my poor old father! Well, well; there let him sit and get all the enjoyment he can.

(OLD EKDAHL, *in an indoor coat and with a lighted pipe, comes from his room.*)

EKDAHL. Ah, there he is. I thought I heard you.

HIALMAR. Yes, I have just come.

EKDAHL. You didn't see me there, did you?

HIALMAR. No, I didn't. I heard you had passed through——

EKDAHL. Who were they, all those fellows?

HIALMAR. Oh, all sorts of people. There was Chamberlain Flor and Chamberlain Kaspersen and Chamberlain——

EKDAHL. Hear that, Gina! Chamberlains, every one of them!

MRS. EKDAHL. Ah, it must have been terrible genteel.

HEDVIG. Did they want you to read something aloud, father?

HIALMAR. Yes, they wanted me to; but I knew better than that.

EKDAHL. You weren't to be persuaded, eh?

MRS. EKDAHL. But you might have done it.

HIALMAR. No; one mustn't be at everybody's beck and call. That's not *my* way, at any rate. And I wasn't at all in the mood for it, either.

EKDAHL. No, no; Hialmar's not to be had for the asking, he isn't.

HIALMAR. I don't see why *I* should bother myself to entertain people on the rare occasions when I go into society. And I let them know it, too. Yes, I even found myself called upon to administer a pretty sharp correction to one or two of those gentlemen.

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MRS. EKDAHL. No, did you do that?

EKDAHL. Was it any of the Chamberlains?

HIALMAR. Indeed it was. We had a little discussion about Tokay——

EKDAHL. Ah, yes, there's a fine wine.

HIALMAR. Yes, but of course you know the vintages differ; it all depends on how much of the sun's heat the grapes have had.

MRS. EKDAHL. Why, you know everything, Ekdahl.

EKDAHL. And did they dispute that with you?

HIALMAR. Yes, they tried to; but then I let them know [they were requested to observe] that it was just the same with Chamberlains; that with them, too, different batches were of different qualities,—I said.

MRS. EKDAHL. What things you do think of!

EKDAHL. And you said that to them——

HIALMAR. Right in their teeth.

EKDAHL. Do you hear that, Gina? He said it right in their very teeth.

MRS. EKDAHL. Fancy—! Right in their teeth!

HIALMAR (*taking up a position on the pedestal*). Yes, I stood like this; look here—leaning against the mantlepiece and playing with my right glove while I told them that.

EKDAHL. Right in their teeth.

HEDVIG. How nice it is to see father in a dress-coat! It suits you so well, father.

HIALMAR. Yes, doesn't it? And this one fits as if it had been made for me. A little tight in the arm-holes, perhaps.—(*Takes off the coat.*) But now I'll put on my frock-coat—(*does so*) there's a more homely feeling about it. (*To Gina.*) Don't forget to send the coat back to Molvik first thing to-morrow morning.

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MRS. EKDAHL. I'll be sure and see to it.

HIALMAR (*seating himself on the sofa*). Ah, one is never so comfortable as in the corner of one's own sofa—with one's feet under one's own table.——

MRS. EKDAHL. And with a glass of beer and a pipe——

HIALMAR. Have we any beer in the house?

MRS. EKDAHL. Yes, we haven't forgotten that.

(*Goes into the kitchen.*)

HEDVIG. Here's your pipe and tobacco——

HIALMAR. Thanks! I've been regularly longing for my pipe. Werle's cigars may be good enough; but a good pipe is something different in the long run.

MRS. EKDAHL (*comes in from the kitchen with bottles of beer and glasses*). There, now you can quench your thirst.

HIALMAR. That's capital. Come now, father, we'll have a glass together.

EKDAHL. Hum; I think I'll fill my pipe first.

(*Goes into his room.*)

MRS. EKDAHL. (*smiling*). Fill his pipe!

HIALMAR. Oh, well, well, well; leave him alone, poor old father.

(*There is a knock at the door on the right.*)

MRS. EKDAHL. Hush, wasn't that a knock at the door? Who can it be? (*Goes and opens the door.*)

GREGERS (*in the passage*). Excuse me; does not Mr. Ekdahl, the photographer, live here?

MRS. EKDAHL. Yes, he does.

HIALMAR (*rising*). Gregers! You here after all? Well, come in then.

GREGERS (*coming in*). I told you I would come and see you.

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HIALMAR. But this evening——? Have you left the party?

GREGERS. I have left both the party and the house. Good evening, Mrs. Ekdahl; can you remember me after all these years? Do you recognise me?

MRS. EKDAHL. Oh, yes, I do indeed.

HIALMAR. Left your father's house, did you say——?

GREGERS. Yes, I'm staying at a hotel to-night, and to-morrow I shall take a lodging. By-the-bye, Hialmar, you have a couple of rooms to let.

HIALMAR. Yes, so we have, but——

MRS. EKDAHL. But I'm sure they're not the sort of rooms for you, Mr. Werle.

GREGERS. You need not be afraid of that; I expect I shall be satisfied; and we can easily agree about the rent.

HIALMAR. Well, that is very fortunate for us.—Now, since you're here, you'll sit down, won't you?

GREGERS. Thanks; these are regular artists' quarters.

HIALMAR. This is the studio, as you see——

MRS. EKDAHL. But it's the largest of our rooms, so we generally sit here.

II

FROM THE SECOND ACT

GREGERS. You were a great sportsman then, Lieutenant Ekdal.

EKDAL. So I was; so I was; went shooting every day. [Uniform——]

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GREGERS. And now I suppose you never get any shooting?

EKDAL. No, I never get any shooting now. That is, not in the old way.

HIALMAR. Sit down, father, and have a glass of beer. Sit down, Gregers, and help yourself.

(EKDAL *and* GREGERS *seat themselves on the sofa; the others sit at the table.*)

GREGERS. Can you remember, Lieutenant Ekdal, that Christmas I came up and visited you with Hialmar?

EKDAL. At the works? That must be a long time ago.

GREGERS. I suppose it is now more than twenty years ago. It was the winter there were so many wolves up there.

EKDAL. Ah, was it that winter! Then perhaps you used to be with us at night, when we lay in the stables and watched for them?

GREGERS. Yes, I was there. Hialmar came too the first night; but then he got tired of it. But I kept on. Don't you remember, you put out the carcase of a dead horse in front of the stable-door?

EKDAL. Yes, to be sure: it lay close to a big briar bush.

GREGERS. Quite right.

EKDAL. And then there was a heap of stones alongside, that cast a shadow in the moonlight——

GREGERS. Yes, and there *was* moonlight those nights, as clear as to-night——

EKDAL. But the wolves didn't come in the moonlight. But don't you remember that morning in the early dawn, after the moon had set——?

GREGERS. When thirteen of them came together——?

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EKDAL. No, do you remember that! I shot one of them by the carcase and another as they were running away.

GREGERS. Yes, you were indeed a great sportsman, Lieutenant Ekdal.

EKDAL. Oh yes, oh yes; not so bad. I've shot bears too; shot all kinds of things, both beasts and birds. For the woods, you see—the woods, the woods—! What are the woods like up there now?

EKDAL. But we have to thank him for her, all the same. He was out shooting, you see; and he brought her down; but she was only wounded——

GREGERS. Ah! She got a couple of slugs or so in her body——

HIALMAR. Yes, she got a couple from behind.

GREGERS. Oh! from behind?

EKDAL. You always have to shoot wild duck from behind.

GREGERS. Of course; from behind they are easier to hit.

EKDAL. I should think so; if you shoot against the breast, the shot glances off.

EKDAL. Well, your father had such an amazingly good dog, you see; one of these new-fangled, long-haired water-dogs, and he dived in after the duck and fetched her up again.

GREGERS. And then she was sent to you?

HIALMAR. She was not sent to us at once; at first your

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father took her home. But she wouldn't thrive there properly.

GREGERS. No, no, that's not a good place for wild-fowl [wild duck].

HIALMAR. No, you can imagine it wasn't, among all the tame ones. They were always setting upon her and taking her food from her, so that she had no chance of recovering. So Pettersen was told to put an end to her.

EKDAL (*half asleep*). H'm—yes—Pettersen—yes——

HIALMAR (*softly*). That was how we got her, you see; for father knows Pettersen a little; and when he heard about the wild duck he got her handed over to us.

GREGERS. And now she thrives [as] well [as possible] in the garret there?

HIALMAR. Splendidly, yes. She has lived in there so long now that she has forgotten her natural wild life; and it all depends on *that*.

GREGERS. You are right there, Hialmar. If one would keep wild duck—and if they are to thrive and grow big and fat—I think the only way is to shut them up in a garret, so that they never get a glimpse of the clouds or the sea.

HIALMAR. Yes, yes, and then they forget, you see. And after all, what they have forgotten, they will never feel the want of.

GREGERS. No, and then in time they can grow fat. —But look here, Hialmar, you said you had rooms to let, spare rooms.

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THIRD ACT

HIALMAR EKDAL'S *studio. It is morning; the daylight shines through the window on the right.*

HIALMAR *is sitting at the table, busy with some photographic negatives and prints. Presently* GINA, *wearing her hat and cloak, enters from the right. She has a covered basket on her arm.*

HIALMAR. Back already? Did you look in at Gregers' room?

GINA. Yes. He has arranged everything as he likes it. He'll do everything for himself, he said.

HIALMAR. I looked in upon him too.

EKDAL. Yes, exactly; exactly.

(HIALMAR *and* EKDAL *open the upper half-door of the garret. The morning sun is shining in through the skylights; doves are flying in all directions; some sit cooing, upon the perches; the cocks and hens are heard crowing and clucking now and then.*)

HIALMAR (*opens one of the lower half-doors a little way*). Squeeze through now, father.

EKDAL (*creeps through the opening*). Aren't you coming too?

HIALMAR. Well, I almost think— (*Sees* GINA *at the kitchen door.*) No, I haven't time; I must work. And then there was the net— (*He pulls a cord, a piece of stretched fishing net slips down in front of the opening.*). So! (*Goes to the table.*)

GINA. Is he in there again?

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HIALMAR. Would you rather have had him slip down to Madam Eriksen's? Do you want anything? You know you said——

GINA. I only wanted to ask if you think we can lay the table for lunch here?

HIALMAR. Yes; we have no appointment for to-day, I suppose?

GINA. No.

HIALMAR. Well then I hope there won't be any appointment either; and so we can have lunch here.

GINA. All right; but there's no hurry about it; you can have the table yet awhile.

HIALMAR (*sitting down again*). Oh, bless me, I'm sticking at it as hard as I can!

(GINA *goes out into the kitchen again.*)

EKDAL (*appears behind the net*). I'm afraid we shall have to move the water-trough after all, Hialmar.

HIALMAR. What else have I been saying all along?

EKDAL. H'm—h'm—h'm. (*Is no longer seen.*)

(HIALMAR *goes on working a little; glances towards the opening and half rises. Hedvig comes in from the kitchen.*)

HIALMAR (*sits down hurriedly*). What do you want? Perhaps you are told off to watch me?

HEDVIG. No, no. Isn't there anything I could help you with?

HIALMAR. Oh, no; it is right that I should bear the burden alone—so long as my strength holds out.

(HEDVIG *goes over to the doorway and looks for a moment into the garret.*)

HIALMAR. Tell me, what is he doing?

HEDVIG. I think he's making a new path to the water-trough.

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HIALMAR. He can never manage that alone. Look, Hedvig—you are so clever; take this brush——

HEDVIG. Oh, yes, father!

HIALMAR. Only for a second, you know. It's this retouching—here is one to copy.

HEDVIG. Yes, I know how to do it; I've done it with the others, you know.

HIALMAR. Only a second; and then I shall have finished this job.

(*He pushes one of the lower half-doors a little to one side, creeps into the garret and draws the door to after him.* HEDVIG *sits at work, retouching;* HIALMAR *and* EKDAL *are heard disputing inside.*)

GREGERS. I suppose so; it must be a sort of world by itself.

HEDVIG. Oh, yes, quite. And there are such lots of wonderful things.

GREGERS. Indeed?

HEDVIG. Yes, there are big cupboards full of books; and a great many of the books have pictures in them.

GREGERS. Aha!

HEDVIG. And there's an old bureau with drawers and flaps, and a big clock with figures that come out; but it isn't going now.

GREGERS. So time has come to a standstill in there—in the wild duck's domain.

HEDVIG. Yes. And then there's an old paint-box, and all the books.

GREGERS. And you read the books, I suppose?

HEDVIG. Oh, yes; most of them are English though, and I don't understand English. But then I look at the pictures. There is one great big book called "Harrison's

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History of London," [it must be a hundred years old]; and there are such heaps of pictures in it. At the beginning there is Death with an hour-glass, and other figures. I think that is horrid. But then there are other pictures of churches, and castles, and streets, and great ships sailing on the sea.

GREGERS. And when you look at all these pictures, I suppose you want to go over to London?

HEDVIG. Oh, of course I can't go there; but there is no need to, either.

GREGERS. No, no, because you know it, of course. And besides, you couldn't very well tear yourself away from the wild duck.

HEDVIG. I should miss her, I know. For there is so much that is strange about her. Nobody knows her, and nobody knows where she came from——

(GINA *comes in from the kitchen with the table things.*)

GREGERS (*rising*). I have come in upon you too early.

GINA. Oh, no; we're nearly ready now. Clear the table, Hedvig.

(HEDVIG *clears away her things; she and* GINA *lay the cloth during what follows.* GREGERS *sits down and turns over an album.*)

GREGERS. I hear you can retouch, Mrs. Ekdal.

GINA (*with a side glance*). Yes, I can.

GREGERS. That was exceedingly lucky.

GINA. How—lucky?

GREGERS. That Hialmar took to photography, I mean.

GINA. I can take photographs too; I learned that.

GREGERS. So it is really you that carry on the business, I suppose?

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GINA. Yes, when Ekdal hasn't time himself——

(*A shot is fired within the garret.*)

GREGERS (*starting up*). What's that?

GINA. Ugh! now they're firing again!

GREGERS (*going towards the doorway*). Have they firearms in there?

HIALMAR (*inside the net*). Are you there? I didn't know.

GREGERS. Do you go shooting in there?

HIALMAR (*showing a revolver*). Only with this thing——

GINA. Yes, you'll do yourself a mischief some day with that there pigstol.

HIALMAR (*snappishly*). I have told you so often that it's called a pistol!

GINA. Oh, one's just as good as the other.

GREGERS. So you go shooting, too, up here?

HIALMAR. Only a little target practice. Mostly to please father, you understand. And then the fortunate thing about it is that no one can hear it on the floor below.

GREGERS. You have a fowling-piece too, I see.

HIALMAR. That is father's. It's of no use; something has gone wrong with the lock. But it's fun to have it all the same; for we can take it to pieces now and then, and clean and grease it, and screw it together again, you see.

HEDVIG (*who has approached*). Now you can see the wild duck properly.

GREGERS. I was just looking at her. One of her wings seems to me to droop a bit.

HIALMAR. Well, no wonder; her wing was broken, you know.

GREGERS. And she trails one foot a little; isn't that so?

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HIALMAR. Perhaps a very little bit.

HEDVIG. Yes, it was by that foot the dog took hold of her.

HIALMAR. But she is not a bit the worse for it; and that is simply marvellous for a creature that has had a charge of shot in her body, and has been between a dog's teeth——

GREGERS. —and that has lain in the depths of the sea—so long.

HEDVIG (*smiling*). Yes.

GINA (*at the table*). Hedvig, you must come and help me now.

(GINA *and* HEDVIG *go out into the kitchen.*)

HIALMAR (*crawls through the lower half-door and comes into the studio*). I won't ask you to go in to father; he doesn't like it. I may as well shut up before the others come. (*Draws up the net and shuts the upper half-doors.*) All these contrivances are necessary, you see, for Gina objects to having rabbits and fowls in the studio.

GREGERS. Of course; a good housekeeper like your wife——

HIALMAR. This arrangement of the fishing net is my own invention. And it's really quite amusing to have things of this sort to potter with, and to put to rights again when now and then they get out of order.

GREGERS. You and I have got on well in the world, Hialmar.

HIALMAR. How do you mean?

GREGERS. I have gone farthest; for I have gone so far that soon I shall be fit for absolutely nothing.

HIALMAR. You needn't be fit for anything either. You can live very well without that.

GREGERS. Do you think so?

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HIALMAR. Yes, I certainly think that you are well enough off.

GREGERS. Well, but what about yourself?

HIALMAR (*in a lower voice*). Is it my fault that things went as they did—that I was thrown out of my course——?

GREGERS. That is not what I mean——

HIALMAR. Then perhaps you mean that I don't work my way to the front;—perhaps you think I don't toil and drudge enough.

GREGERS. I don't know at all how much you toil and drudge.

HIALMAR. Yes, of course you think there's too much time wasted over useless things.

GREGERS, Not time but will.

HIALMAR. But how can I let my poor old father go so absolutely alone? Isn't it right that I should give a little thought to the trifles that amuse him?

GREGERS. Is it altogether for your father's sake——?

HIALMAR. Oh, no, I dare say it's for my own as well. I need something to take me out of reality.

GREGERS. Then you are not happy after all?

HIALMAR. Happy—happy? Oh, yes, I am, in a way. I am quite comfortable—as far as *that* goes. But of course you can imagine that a position like that of a photographer—for a man like me, is nothing but a transitional phase.

GREGERS. Ah!

HIALMAR. Of course. And therefore—I tell you plainly, Gregers, I need something to fill up the interval——

GREGERS. Could not your work do that?

HIALMAR. No, no, no, not work alone; I must dream the interval away—leap over it.

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GREGERS. And when the interval is past—what comes then?

HIALMAR. Ah, then comes the moment, it is to be hoped.

GREGERS. What moment?

HIALMAR. I have a mission, you must know.

GREGERS. Well, what do you mean by that?

HIALMAR. A mission—a life's mission. It is I, you see, who must restore our family name to honour. Who else should do it?

GREGERS. Then that is your mission.

HIALMAR. Yes, of course.

GREGERS. And what course do you propose to follow?

HIALMAR. Oh, my dear fellow, how can I tell you that beforehand? It depends so enormously upon how circumstances shape themselves when the moment arrives.

GREGERS. And you have no doubt at all about the moment?

HIALMAR. That would be doubting my own purpose in life.

GREGERS. Do you know for certain that you *have* any purpose?

HIALMAR. Are you mad?

GREGERS. Look here, Hialmar, there is something of the wild duck in you. You were once wounded, and you dived down and bit yourself fast in the undergrowth.

HIALMAR. That was odd.

GREGERS. But now I'm going to see if I can't get you up again. For *I* too think I have a sort of mission in life, you must know. Not in the way you mean;—not because I feel it as a purpose or as a duty towards others, but because I feel it as a necessity to myself.

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HIALMAR. No, my dear Gregers, I don't understand a word of all this.—Ah, now we're going to have lunch.

(GINA *and* HEDVIG *bring bottles of ale, a decanter of brandy, glasses, etc. At the same time,* RELLING *and* MOLVIK *enter from the right.*)

GINA. Ah, you two have come in the nick of time.

RELLING. Molvik got it into his head that he could smell herring-salad, and then there was no holding him. —Good morning again, Ekdal.

HIALMAR. Gregers, may I introduce you to Doctor Relling—Mr. Molvik.

RELLING. Oh, Mr. Werle! You've just moved in?

GREGERS. I moved in this morning.

RELLING. Molvik and I live right under you; so you haven't far to go for the doctor and the clergyman, if you should need anything in that line.

GREGERS. Thanks, it's not quite unlikely; for yesterday we were thirteen at table.

HIALMAR. Were we thirteen?

RELLING. You may make your mind easy, Ekdal; I'll be hanged if the finger of fate points to you.

HIALMAR. I hope not. But come and sit down.

GREGERS. Shall we not wait for your father?

HIALMAR. No, his lunch will be taken in to him. Come along!

(*The men seat themselves at table.* GINA *and* HEDVIG *go backwards and forwards and wait upon them.*)

RELLING. Molvik was frightfully screwed yesterday, Mrs. Ekdal.

GINA. Really? Is that true, Molvik?

MOLVIK. Oh, that depends on how you take it.

RELLING. Didn't you hear us when we came home?

GINA. No, I can't say I did.

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RELLING. Well, Molvik was disgusting yesterday. But it agrees with Molvik, Mr. Werle. I'm his doctor and I prescribe a spree for him now and then.

GREGERS. Is Mr. Molvik an obedient patient——?

RELLING. I can't complain. But he understands that it has got to be, you see; for Molvik is dæmonic.

GREGERS. Dæmonic?

RELLING. Molvik is a dæmonic nature, yes.

GREGERS. H'm.

MOLVIK. Yes, that's what they say about me.

RELLING. And persons of dæmonic character can't walk straight through the world, you see. That kind of people must meander a little now and then. You must have lived a very long time up at the works, Mr. Werle.

GREGERS. I have lived there a good many years.

RELLING. How the devil have you managed to endure it?

GREGERS. Oh, if one has books——

RELLING. Books! They will only make you read yourself mad.

GREGERS. Well, there are people up there too.

RELLING. Yes, the work-people. Look here, my good sir, I dare swear you have a mission in life.

GREGERS. I believe so too.

HIALMAR. And it is a belief that gives one strength, Relling.

RELLING. Yes, I know you can say a word or two about that.

HIALMAR. Oh, yes.

(*A knock at the garret door.*)

GINA. Hedvig, opens the door for grandfather.

(HEDVIG *opens the door a little way;* OLD EKDAL *crawls out.*)

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EKDAL (*mumbling*). Good morning, gentlemen! Good appetite to you! H'm—! (*Goes into his room.*)

RELLING. Let us drink a glass to him, Ekdal, and may he soon be in regimentals again.

HIALMAR. Thanks.

GREGERS. Regimentals?

RELLING. His lieutenant's uniform, of course.

GREGERS (*looking at* HIALMAR). Is that all you think about?

HIALMAR. Well, of course the rehabilitation of his honour goes with it. But the uniform is the most important thing to father. An old soldier——

GREGERS. Yes, but you! Yourself, Hialmar: you are not going to be satisfied with that sort of thing.

RELLING. Then what the devil more should he want?

GREGERS. So it is only the brand of punishment you would wash off him!

RELLING. Upon my soul, I think that wouldn't be a bad thing at all.

GREGERS. And I imagined it was the guilt itself you wished to release him from!

RELLING. Now we are going to hear something!

HIALMAR. What is past cannot be altered.

GREGERS. Do you believe he was as guilty as he appeared to be?

HIALMAR. I don't believe he had any idea of what he was doing.

GREGERS (*rising*). And even so you have lived here all these years, gone sluggishly through life and waited and waited—or perhaps not even that——

RELLING. You've been brooding too long up in those woods, Mr. Werle.

GREGERS. If I had had the good fortune to have such a father as you have——

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HIALMAR. The good fortune——!

GREGERS. —then I would have been a different sort of son to him— But it is your surroundings that have pulled you down into the mire.

RELLING. Look here, I say!

MOLVIK. Are you referring to me?

HIALMAR. What have you to say about my surroundings?

GINA. Hush, hush, Ekdal. Don't say any more about it.

GREGERS. I have this to say, that a man who lives his life, his most intimate home life, in a marsh of lies and deceit and concealment——

HIALMAR. Have you gone mad!

RELLING (*jumps up*). Be quiet, Mr. Werle!

HIALMAR. His most intimate home life——!

(*A knock at the door on the right.*)

GINA. Hush, be quiet; somebody's coming.

(*Goes over to the door.*)

HIALMAR. Have you gone stark mad, Gregers!

GINA (*opens the door and draws back*). Oh—what's this!

(WERLE, *in a fur coat, advances one step into the room.*)

WERLE. Excuse me; but I think my son is staying here.

GINA (*with a gulp*). Yes.

HIALMAR (*who has risen*). Won't you——?

WERLE. Thank you, I wish to speak to my son.

GREGERS. What is it? Here I am.

WERLE. I want a few words with you, in your room.

GREGERS. And I, for my part, desire witnesses.

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WERLE. What I wish to speak to you about is not of such a nature that——

GREGERS. I am not disposed, for the present, to speak about anything but the Ekdals' affairs.

WERLE. The Ekdals' affairs?

GREGERS. And these two gentlemen belong to the house in a way.

WERLE. What I have to say to you concerns only you and me.

GREGERS. Since I lost my mother I think there is only one thing in the world that concerns me, that is the Ekdals' affairs.

HIALMAR. I don't know what there is especially to talk about in our affairs.

WERLE. Nor I either.

GREGERS. But I know it, and I intend to shout it out at every street corner. Every man in the country shall hear that the culprit was not Lieutenant Ekdal, but one who goes about free and unfettered to this very day.

WERLE. And you dare to say that, you madman!—For I suppose it's to me that you allude.

GREGERS. No, I allude more particularly to myself.

WERLE. What are you thinking of? You knew nothing——

GREGERS. I had my doubts at the time it all happened; if I had spoken to Ekdal then, while there was yet time——

WERLE. Well, why didn't you speak?

GREGERS. I was afraid of you.

WERLE. Evasions, inventions, imagination. You yourself gave evidence in court——

GREGERS. Yes, I was cowardly enough for that. I was afraid to take my share of the guilt.

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WERLE. Oh, this is that desperately sick conscience of yours.

GREGERS. It is you who have made my conscience sick.

WERLE. You're mistaken; it is a legacy from your mother, Gregers. The only one she left you.

GREGERS. Are you still unable to forget that you [were mistaken when you] thought she would bring you a fortune?

WERLE. We won't speak of these matters. I came to ask whether you will return home with me.

GREGERS. No.

WERLE. And you won't enter the firm either?

GREGERS. No.

WERLE. Very good. But as I am thinking of marrying again, your share of the property will fall to you at once.

GREGERS. I do not want that.

WERLE. You don't want it?

GREGERS. No.

WERLE. Are you going up to the works again?

GREGERS. No; I consider myself released from your service.

WERLE. Then what are you going to live upon?

GREGERS. I have laid by a little out of my salary.

WERLE. How long will *that* last?

GREGERS. I think it will last my time.

WERLE. What do you mean?

GREGERS. I shall answer no more questions.

WERLE. Good-bye then, Gregers.

GREGERS. Good-bye.

(WERLE *goes out to the right.*)

HIALMAR (*looking in through the sitting-room door*). He's gone, isn't he?

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GREGERS. Yes.

(GINA *and* HEDVIG *enter from the kitchen;* RELLING *and* MOLVIK *from the sitting-room.*)

RELLING. That luncheon-party was a failure.

GREGERS. Put on your coat, Hialmar; I want you to come for a long walk with me.

HIALMAR. With pleasure.

GREGERS. I'm only going to fetch my overcoat.

(*Goes out to the right.*)

GINA. Don't go with him, Ekdal.

RELLING. Stay where you are; don't go out now.

HIALMAR (*putting on his overcoat*). Not for the world. I must find out what all this means——

RELLING. But devil take it, don't you see that the fellow's mad, cracked, demented!

GINA. There, what did I tell you, Ekdal. [His mother before him had strange fits like that sometimes.]

RELLING. You mustn't pay any attention to his nonsense.

GINA. No, no, don't.

HIALMAR. Then I'll keep an eye on him at any rate. Good-bye. (*Goes out to the right.*)

RELLING. It's a thousand pities the fellow didn't fall on his head down one of those mines!

GINA. Do you think Gregers Werle is mad?

RELLING. No, worse luck; he's no madder than most people.

MOLVIK. Not dæmonic either?

RELLING. No, it's only you that are that, Molvik. But one disease he has certainly got in his system.

GINA. What's the matter with him then?

RELLING. Well, I'll tell you. He is suffering from an acute attack of integrity.

GINA. Integrity?

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HEDVIG. What kind of disease is that?

RELLING. It's a national disease; but it only appears sporadically.—Come on, Molvik.

(*He nods and goes out to the right with* MOLVIK. GINA *moves restlessly across the room;* HEDVIG *looks searchingly at her.*)

FOURTH ACT

HIALMAR EKDAL'S *studio. Afternoon. It is beginning to grow dusk.*

(HEDVIG *is moving about the studio.* GINA *enters from the kitchen.*)

GINA. Not yet?

HEDVIG. No.

GINA. Are you sure he's not in Werle's room?

HEDVIG. No, it's locked.

GINA. Nor down in Relling's either?

HEDVIG. No, I've been down twice and asked.

GINA. And his dinner's standing and getting cold out there.

HEDVIG. Yes, can you imagine what has become of him, mother? He's always home so punctually to dinner.

GINA. Oh, he'll be here directly, you'll see.

HEDVIG (*after a short silence*). Do you think it's a good thing that Werle has come to live with us?

GINA. Why shouldn't it be a good thing?

HEDVIG. Well, I don't know; but we were so comfortable by ourselves. And I think Relling suits father much better than Werle.—Oh, what can have become of him!

GINA (*calls out*). There he is!

(HIALMAR EKDAL *comes in from the right.*)

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HEDVIG (*going to him*). Father! So you've come at last!

GINA. We've been waiting such a long time for you, Ekdal!

HIALMAR. I was out rather long, yes.

GINA. Perhaps you've had dinner with Werle?

HIALMAR. No.

GINA. Then I'll bring some in for you.

HIALMAR. No, let it alone; I want nothing to eat.

HEDVIG. Are you not well, father?

HIALMAR. Oh yes, well enough. We have had a very long walk——

GINA. You didn't ought to have gone so far, Ekdal; you're not used to it.

HIALMAR. One can get used to a good many things. Have any orders come in to-day?

GINA. No, not to-day.

HEDVIG. There will be some to-morrow, father, you'll see.

HIALMAR. I should be glad of it; for to-morrow I am going to set to work properly; I mean to do everything myself; I shall take it into my own hands.

GINA. But why do you want to do that, Ekdal? What is the use of making your life a burden to you?

HIALMAR. That is my business. And then I should like to keep proper accounts too.

GINA. You?

HIALMAR. Yes, don't you keep accounts?

HEDVIG. But mother keeps the accounts so well.

HIALMAR. And she seems to make the money go a very long way, too. It's remarkable that we can live so well on the little money I have made this winter.

HEDVIG. Yes, but remember all the copying for Gråberg, father.

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HIALMAR. Copying, yes!

GINA. Nonsense, that doesn't come to much—

HEDVIG. Yes, indeed it does; it's mostly that we live on.

GINA. How can you say such a thing?

HEDVIG. Dear me, why mayn't father know that?

HIALMAR. So that is what we are living on. Copying for Mr. Werle.

GINA. You know very well that it's Gråberg who pays for it.

HIALMAR. Out of his own pocket?

GINA. Yes, I suppose so.

HEDVIG. But it's all the same to us, father.

HIALMAR. Of course; it's all the same to us where the money comes from.

GINA. That's what I think too. But as we're talking about it—! You haven't been doing anything all day, Hedvig——

HEDVIG. Then I had better go in and——

GINA. Yes, do. (HEDVIG *goes into the sitting-room.*)

GINA. What has happened to you, Ekdal?

HIALMAR. Do you think Gregers is in his senses?

GINA. How should I know? I don't know much about him.

HIALMAR. If I only knew that.

GINA. Well, you heard what Relling said about him.

HIALMAR. Oh, Relling, Relling—. Light the lamp for me, please.

GINA (*lighting the lamp*). Gregers Werle has been —odd—all his life.

HIALMAR. It seems to me your voice is trembling.

GINA. Is it?

HIALMAR. And your hands are shaking, are they not?

GINA. Yes. I don't know what makes them.

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HIALMAR. Now I'll tell you what Gregers said about you.

GINA (*uneasy, holding her hands to her ears*). No, no; I won't hear it!

HIALMAR (*pulling her hands away*). You shall hear it!

GINA. There's no need for you to say it.

HIALMAR. Then you know what it is?

GINA. I can guess.

HIALMAR. So it is true. True, true! Oh, this is awful!

GINA. I see very well that I ought to have told you long ago.

HIALMAR. You should have told me at the very first; —while there was yet time.

GINA. What would you have done then?

HIALMAR. Then of course I should have had nothing to say to you.

GINA. Yes, that's what I thought; and that's why I didn't say anything.

HIALMAR. Unsuspecting fool that I was to imagine that you had a great love for me!

GINA. That has come with years, Ekdal; as true as I stand here. Oh yes, I'm fond of you, indeed I am, more than any one else can be.

HIALMAR. I don't want to know anything about that. What are you now in my eyes; you who could yield to a middle-aged married man?

GINA. Yes, I can't think now how I could do it.

HIALMAR. Can't you? Perhaps you have become moral with years. But *then*—how in the world could you enter into such a thing?

GINA. Oh, you must know, Ekdal, it isn't so easy for poor girls. The rich men begin by degrees with presents and so on—

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HIALMAR. Yes, ready money, you're very fond of that.

GINA. It was mostly jewellery and clothes and that sort of thing.

HIALMAR. And of course you have sent it all back to him long ago.

GINA. I've worn out the clothes, and I sold the gold things one by one when we were wanting money——

HIALMAR. We've been living on that man's money. Everything we have in the house comes from him!

GINA. Ever since we were married I haven't seen a penny of his; and I don't believe I've seen him once.

HIALMAR. But the copying!

GINA. Bertha got me that, when she went to keep house for him.

HIALMAR. Yes, you and Bertha, you're both of the same sort.

GINA. Tell me, Ekdal—haven't I been a good wife to you?

HIALMAR. And what haven't you to thank me for! Haven't I raised you from an inferior position? Haven't I given you a name to bear?—yes, a name—for it shall come to be respected and honoured again.

GINA. That don't make any difference to me.

HIALMAR. Doesn't it? Oh well, I can quite believe it.

GINA. Yes, because I love you as you are, Ekdal; even if you never do the great things you're so fond of talking about.

HIALMAR. That's your lower nature showing itself. I am misunderstood in my own home; I have always been misunderstood by you.

GINA. But I've been a good wife to you, all the same.

(GREGERS WERLE *comes in from the passage door.*)

GREGERS (*in the doorway*). May I come in?

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HIALMAR. Yes, come in.

GREGERS. Have you not done it yet?

HIALMAR. It is done.

GREGERS. It is?

HIALMAR. I have passed through the bitterest moments of my life.

GREGERS. But also, I trust, the most ennobling.

HIALMAR. Well, at any rate, we have got through it for the present.

GINA. God forgive you, Mr. Werle.

GREGERS. But I don't understand this.

HIALMAR. What don't you understand?

GREGERS. A crisis so great as this—so exhaustive—a crisis that is to be the starting-point of an entirely new life—a life founded on truth——

HIALMAR. Yes, yes, I know, I know.

GREGERS. I was so confident that when I came in after this, I should find the light of a higher transfiguration shiniug over your home; and now I am met by this dulness, oppression, gloom——

GINA. Oh, is that it? (*Turns up the lamp.*)

GREGERS. Or tell me frankly, Mrs. Ekdal, is it not a joy to you to be rid of this burden of concealment?

GINA. I must tell you, Mr. Werle, that I've had so little time to remember all these old stories.

GREGERS. I should have thought that they were never out of your thoughts for a day, for an hour.

GINA. I'm sure I've had all I could do to look after the house. And since I've been married no one can say anything but that I've been upright and respectable.

GREGERS. Your whole view of life is incomprehensible to me—so widely, so immensely different from my own. But you, Hialmar—surely you feel a new consecration after such a moment?

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HIALMAR. Yes, of course I do. That is—in a sort of way——

GREGERS. The joy of forgiving one who has erred, of raising one who has strayed up to yourself in love——

HIALMAR. Do you think a man can so easily throw off the effects of an hour such as I have passed?

GREGERS. No, not a common man—perhaps; but a man like *you*——!

HIALMAR. Good God! I know that well enough. But it takes time, you know.

GREGERS. You have been too long at the bottom of the sea, Hialmar; you have bitten yourself fast there; and so it always hurts at first when one comes up into the clear daylight.

HIALMAR. You are right there; it hurts.

GREGERS. Yes, for there is too much of the wild duck in you. (RELLING *comes in from the passage.*)

RELLING. Oho! is the wild duck on the *tapis* again?

GREGERS. Yes, for it is the evil spirit of the house. Ah, it is not without significance that it came from Mr. Werle.

RELLING. So it's Mr. Werle you are talking about?

HIALMAR. Him and—certain others.

RELLING (*turning to* GREGERS). May the devil fly away with you.

HIALMAR. Then perhaps you know it too!

RELLING. Oh, never mind what I know or don't know. From that quarter one can expect all kinds of things.

GREGERS. Yes, but I who know, am I not to speak! Am I to look on while two dear, good creatures come to grief because they are living their life on a false foundation?

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RELLING. But it's no business of yours. You must leave off playing the quacksalver with my patients.

HIALMAR. Patients?

RELLING. Oh yes, there's always somebody who's in need of a doctor. But you don't understand that, Mr. Werle.

GREGERS. I know from experience what it is to have a gnawing conscience, such as has poisoned my life; but here I found my life's mission. Now I am so happy. And should I not then open the eyes of two people, who have such a profound need of seeing?

RELLING. What is it that they are to see?

GREGERS. The truth. The recognition that their association has not until to-day been a true marriage.

RELLING. Do you think it will be truer hereafter?

GREGERS. Yes, I have a cheerful hope of that.

RELLING. Of course; people like you are always uncommonly hopeful. Time after time you're taken in, made fools of—hasn't that happened to you?

GREGERS. Certainly; I have suffered many disappointments.

RELLING. And yet you have a cheerful hope.

GREGERS. But here is something different, something out of the common. An individuality like Hialmar Ekdal's——

RELLING. Ekdal——!

HIALMAR. Yes, that may be true enough, but——

RELLING. Very well, Ekdal, then. But you see, his mission lies elsewhere; he doesn't need any better marriage than that he has lived in hitherto.

GINA. Yes, don't you think so, Relling! We were getting on so well——

HIALMAR. You don't understand the claims of the ideal.

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RELLING. No, you see, Hialmar Ekdal will come out all right; he can't come to grief altogether. He has his great problem to wrestle with——

HIALMAR. Yes, my problem—I have that, of course.

RELLING. And when that is solved, he will once more have cast honour and glory upon the name of Ekdal.

HIALMAR. I hope so, in any case.

GREGERS. Well, the problem is all very well; but it is something that lies outside the individuality, something purely scientific, or technical, or whatever you like to call it. And it is impossible for such a thing to satisfy an individuality such as Hialmar's. Or do you think it satisfies you?

HIALMAR. No, not entirely, I think——

GREGERS. There, you see, Doctor Relling. And if it does not satisfy his individuality *now*, when that individuality has not developed into perfect freedom—; well, let me put a question to you; do you think any great problem *can* be solved by an imperfect individuality?

RELLING. Do you mean that photography cannot be raised to an art so long as the photographer's relation to his wife is not a true marriage?

GREGERS. You put it rather bluntly; but I have such an unfailing belief in the powers of development of true marriage——

RELLING. Excuse me, Mr. Werle, have you seen many true marriages?

GREGERS. No, scarcely a single one.

RELLING. Nor I either.

GREGERS. But I have seen marriages of the opposite kind; and what ruin they can work in a human soul——

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RELLING. And from them you draw your conclusions. Well, well, Ekdal, now you know what is wanted for your great discovery.

GINA. But you shouldn't talk so much about that invention, Relling, for it won't come to anything after all.

HIALMAR. Won't come to anything!

RELLING. Well, that's a fine thing to say!

HIALMAR. My problem won't come to anything, do you say!

GINA. No, I'm pretty sure it won't. You've been waiting all this time to find out something; and you're just where you were——

RELLING. Such things often come about by a sort of revelation, Mrs. Ekdal.

HIALMAR. But she doesn't understand that.

GINA. Well, revelations are all very fine, but you want something else besides. I should think it would be better if you worked with the instruments you've [we've] got, Ekdal; and then other people can find out these new ones.

HIALMAR. Not understood; not understood in one's own home. (*Sees* HEDVIG.) Yes, she understands me. Or do you not believe in me either, Hedvig?

HEDVIG. What am I to believe in, father?

HIALMAR. You are of course to believe in me in a general way, to believe in my mission, and to believe in the problem.

HEDVIG. Yes, I believe you will one day find it out.

HIALMAR. H'm——

GINA. Hush, there's a knock.

(*Goes toward the passage door.*)

(MRS. SÖRBY *comes in.*)

GINA. Is it you, Bertha?

MRS. SÖRBY. Yes, of course it is.

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HIALMAR. If you have anything to say to Gina, won't you go in— (*Indicating the sitting-room.*)

MRS. SÖRBY. Thanks, I'd rather stay here. I have a message from Mr. Werle.

HIALMAR. What does he want with us!

GREGERS. Perhaps it is something about me.

MRS. SÖRBY. At any rate he wishes you to know it. To begin with, a somewhat important change is impending in Mr. Werle's domestic and other relations.

GREGERS. Aha!

MRS. SÖRBY. Mr. Werle has decided to make over the business here to Gråberg, and will himself move up to the works.

GREGERS. He will!

HIALMAR. Really, will Mr. Werle move up to the works?

RELLING. He won't stand that for long; it will be much too lonely.

MRS. SÖRBY. Well, he won't be altogether alone either.

GREGERS. Ah, then it's coming off after all?

MRS. SÖRBY. Yes.

RELLING. What's coming off?

HIALMAR. I don't understand a word.

GREGERS. I must explain the situation. My father and Mrs. Sörby are going to be married.

HIALMAR. Going to be married!

GINA. Oh! so it's come to that at last!

RELLING. This is surely not true?

MRS. SÖRBY. Yes, it is true; he has got a special license and goes up there this evening. And I think of going to-morrow morning. Well, now I have told you; so it is over.

RELLING. So that was the end of it.

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GREGERS. What do you think this will lead to, Mrs. Sörby?

MRS. SÖRBY. To good, I think. Mr. Werle is not nearly so difficult to get on with as some people think.

GREGERS. No doubt you have no cause to complain.

MRS. SÖRBY. Oh no; he may be unreasonable now and then; but I have been through worse things, Mr. Werle. And of course one is glad to be provided for.

RELLING. And Mr. Werle is the man to provide for you. He's no beggar.

MRS. SÖRBY. There are many who need not be beggars, if only they had put their whole hearts into something.

RELLING. Put their whole hearts—tell me, how much would that help?

MRS. SÖRBY. Ah, a man can be so far gone that he no longer has a heart for anything.

RELLING. I shall go out with Molvik this evening.

MRS. SÖRBY. You mustn't do that, Relling.

RELLING. There's nothing else for it.

(*Goes out through the passage door.*)

MRS. SÖRBY. And then there's another thing. No doubt some people think Mr. Werle ought to have done a little more for an old friend like Lieutenant Ekdal.

HIALMAR. Mr. Werle does a very great deal for father: he pays so liberally——

MRS. SÖRBY. Yes, for the copying; but now your father's getting old; his eyesight will not be equal to the work much longer; so here is an order to pay once for all. You or Gina can draw every month a hundred crowns for your father——

HIALMAR. Gina?

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MRS. SÖRBY. Yes, or you; just as you like. And when your father—well, when he no longer requires anything, it passes on to Hedvig.

HIALMAR (*draws back, as though stabbed*). To Hedvig!

HEDVIG. Fancy! All that money!

HIALMAR. Hedvig! What do you say to that, Gina!

GINA. Mr. Werle must have thought that——

MRS. SÖRBY. It seemed to him the most honourable way——; you see, Hedvig is a child; she can quite well accept it.

HIALMAR. Yes, she has most claim to it, unless Gina herself——

MRS. SÖRBY. Gina herself!——

HIALMAR. But I, I, I, you see!

HEDVIG. I won't take anything. You shall have it all, father.

MRS. SÖRBY. What has happened here?

HIALMAR. Something that ought to have happened long, long ago.

MRS. SÖRBY. Already.

GREGERS. I understand very well why father has arranged this. He wanted to convince me that Hialmar Ekdal was not the man I took him for.

HIALMAR. He will be out in his calculations, then. Look here, Gregers. (*Tears the paper across.*) There, Mrs. Sörby, will you be so good as to give this back to Mr. Werle.

MRS. SÖRBY. I won't take it.

HIALMAR (*throws it on the table*). Then let it be. But tell him at all events that I have torn his deed of gift in pieces.

GREGERS. And then ask your future husband who was right, he or I.

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MRS. SÖRBY. I will. Good-bye, Gina; good luck to you.

GINA. You too, Bertha. Good-bye.

(MRS. SÖRBY *goes.*)

HIALMAR (*in a whisper*). Now you're to answer me, as though you were on your oath: does Hedvig belong to me or not?

GINA. I don't know.

HIALMAR. You don't know!

GINA. How should I know—; a creature like me.

HIALMAR. And you brazen it out, too.—Gregers, tomorrow I leave this house.

HEDVIG (*with a scream*). Father! Oh, no, no!

GINA. You'll never do that, Ekdal!

GREGERS. Must it be so, Hialmar?

HIALMAR. It must. I'm going at once. (*Puts on his overcoat.*) I shan't be home to-night

HEDVIG (*throws herself down on the sofa*). He is going away from us! Father, father is going away from us! Oh, mother, mother!

GINA. You mustn't cry, Hedvig; he's sure to come back again.

HEDVIG. No, he'll never come back again! Didn't he say so?

GINA. Don't you think he'll come back, Mr. Werle?

GREGERS. I feel sure of it. Hialmar will come back to his home; and you will see how exalted he will return.

HEDVIG. But what have we done to him? Mother, tell me what it is? Why doesn't he want me any more? Tell me that! Oh, tell me that!

GINA. Hush, hush, you'll know when you're older.

HEDVIG. Yes, but I'll never be older if father doesn't want me. (*Bursts into sobs and tears.*)

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GINA. You musn't cry, Hedvig; you mustn't indeed. It does you harm; Doctor Relling said so.

HEDVIG. I can't help it. Oh, mother, mother, fetch him home again——

GINA. Yes, I'll go and look for him. Perhaps he's only gone down to Relling's. (*Puts on her shawl.*) But you must be quiet, Hedvig; promise me!

HEDVIG. Yes, yes.

GREGERS. Had you not better leave him to fight out his bitter fight to the end?

GINA. Oh, he can do that afterwards. First of all, we must get the child quieted.

(*She goes out by the passage door.*)

GREGERS. There now; cheer up, Hedvig. All may yet be well.

HEDVIG. Why doesn't father want me any more, Mr. Werle? You must tell me that.

GREGERS. I can only say as your mother says: some day you will know.

HEDVIG. But I can't go on waiting and being as miserable as this.

GREGERS. What right have you or any human being to be happy? What right, I ask.

HEDVIG. Oh, I don't care about that; it is so lovely to be happy and cheerful.

GREGERS. There is something in life that is higher than that, Hedvig.

HEDVIG. Yes, but that doesn't matter if only everything is right again at home, between father and mother and me. Don't you think everything can come right between us?

GREGERS. I have a sure hope that some day everything will be right again between your father and mother.

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HEDVIG. Yes, but me!

GREGERS. You must remember one thing, Hedvig: you are not destined to spend your whole life here at home.

HEDVIG. Oh yes, oh yes! I will always stay at home. I will never, never leave father and mother.—And then —just think—then father doesn't want me any more!

GREGERS. You must wait and hope; your father has first to fight out his battle.

HEDVIG. But I can't wait and be as miserable as this. Why doesn't father want me any more? Am I not really father's and mother's child? Perhaps they only found me?

GREGERS. Found you? Well, it might be that your father believes something like that.

HEDVIG. Yes, but then mother can tell him that it isn't true.

GREGERS. And supposing he doesn't believe her.

HEDVIG. Well, but even if it *was* true, father might be just as fond of me for all that. We don't know where the wild duck came from either, and yet we love it so intensely.

GREGERS. The wild duck. Yes, you love that wild duck so intensely, Hedvig.

HEDVIG. Yes, so intensely.

GREGERS. And the wild duck is your property, isn't she?

HEDVIG. Yes, she belongs to me. But why——?

GREGERS. Have you anything else that you love so well?

HEDVIG. Oh no; nothing in the world.

GREGERS. Then you must sacrifice the dearest treasure you have——

HEDVIG. The wild duck!

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GREGERS. Yes, and get back your father's love instead.

HEDVIG. But how can you think——

GREGERS. He said so himself before he went; neither you nor the old man cared to make such a sacrifice for his sake; it is your love for him that he doubts; that is why he doesn't want you any more.

HEDVIG. Oh, if it was only that——

GREGERS. Show him that to win him back means more to you than anything in the world. Give up your dearest treasure, and give it gladly.

HEDVIG. Ah, if that could only make everything come right again——

GREGERS. You must not doubt the power of self-sacrifice; that is just what is ideal in family life, you see——

HEDVIG. Oh, but I don't care about anything of that sort; I don't understand it.

GREGERS. But don't you see that this would be a deed that bore the stamp of the uncommon; and for that very reason your father would recognise the kinship between you and him.

HEDVIG. Do you think so?

GREGERS. Yes, I'm sure of it. And your father would say: Hedvig is my child in spirit and in truth, even if she came from the ends of the earth.

HEDVIG. Or from the depths of the sea.

GREGERS. Yes, yes, from the depths of the sea, if you like.

HEDVIG. And then everything might come right again between me and father? Oh, that would be splendid.

GREGERS. Everything is splendid when one's course of life is raised to a higher plane. So the dearest you have must be sacrificed, Hedvig. Take your grand-

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father into the secret; get him to do it; look out for a time when he wants to go shooting—you know——

HEDVIG. Yes, yes, I know——

GREGERS. But don't tell your mother about it——

HEDVIG. Why not mother?

GREGERS. Because she would scarcely understand us.

(GINA *comes in from the passage.*)

HEDVIG. Mother! Did you find him?

GINA. No. I only heard as he had called and taken Relling with him.

GREGERS. Are you sure of that?

GINA. Yes, the woman in the yard said so. Molvik went with them too.

GREGERS. This evening, when his mind so sorely needs to wrestle in solitude.

GINA. Yes, that's what I thought. The Lord only knows where they have gone to. They weren't at Madam Eriksen's.

HEDVIG (*bursting into tears*). Oh, if he never comes home any more!

GREGERS. He *will* come home again. And then you shall see *how* he comes home!—Good evening. And sleep in peace. (*He goes out by the passage door.*)

HEDVIG (*throws herself weeping on* GINA'S *neck*). Mother, mother!

GINA. Ah yes, that's what comes of it when you have crazy creatures in the house.

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FROM THE FIFTH ACT

GREGERS. What is your explanation of the mental agitation that is going on in Ekdal?

RELLING. Devil a bit of mental agitation do *I* think there is in him.

GREGERS. But can you think that an individuality like his——!

RELLING. Oh, individuality, individuality! I don't know what individuality is. Hialmar Ekdal is a good, kind, well-behaved creature, whose chief wish is to live as comfortably and as free from care as he can manage.

GREGERS. He—who has to restore his name and the honour of his family.

RELLING. Yes, yes, I know all about that; he was drivelling about that last night. But how the devil should he be able to retrieve the past? Can you tell me that?

GREGERS. Have you forgotten the remarkable invention he is working at?

RELLING. So you believe in that invention in sober earnest?

GREGERS. Yes, certainly. And you believe in it yourself, too.

RELLING. No, look here, Mr. Werle—I may be something of a beast, but a fool I am not.

GREGERS. Well, anyhow you spoke highly enough of his endeavours yesterday.

RELLING. Deuce take it, can't you see why? All this about the remarkable invention is just the life-illusion that keeps *him* going.

GREGERS. Life-illusion?

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RELLING. Yes, of course. Most people occupy themselves with an illusion that helps them to live their lives.

GREGERS. That would be a distressing state of things.

RELLING. Who said it was a cheerful state of things? It is so, and there's an end of it. The remarkable invention is to Ekdal what the dæmonic nature is to Molvik.

GREGERS. Isn't it true with him either?

RELLING. An idiot like him—dæmonic? How the devil can you believe such a thing? And there's nothing of the kind either. But if I hadn't given him that idea, he would have come to grief in self-contempt long ago.

GREGERS. And perhaps it is you who gave him the idea.

RELLING. Yes, I'm his doctor, you see; curing him is out of the question; but a little injection of illusion now and then—it acts as a palliative.

GREGERS. That may be; but it is not so with Hialmar Ekdal.

RELLING. Isn't it? Rob Hialmar Ekdal of his illusion, and you rob him of his happiness at the same stroke.

GREGERS. Ah, his illusion, I dare say. But what about his striving after the ideal?

RELLING. Good Lord, man! they are only two diferent names for the same thing. (*To* HEDVIG, *who comes in.*) Well, Hedvig, I'm just going down to look after your father. (*He goes out to the right.*)

GREGERS. Have you enough courage and strength of will to-day?

HEDVIG. Well, I don't know; I don't seem quite able to believe in such a thing.

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GREGERS. Then let it be; without true resolution there is nothing in it. (*Goes out to the right.*)

(HEDVIG *is on the point of going into the kitchen when a knock is heard at the door to the garret; she goes over and opens it; old* EKDAL *comes out; she shuts the door again.*)

EKDAL. It's no good being in there alone. What's become of Hialmar?

HEDVIG. Wouldn't you like to shoot the wild duck, grandfather?

EKDAL. Hush, hush, don't talk like that. It's only something that comes over me. Old sportsman, you see.

HEDVIG. Oughtn't they to be shot in the breast?

EKDAL. Under the wing, when you can manage it. And it's best a little from behind.

HEDVIG. Do you often want to shoot her?

EKDAL. Needn't be afraid. I can make a rabbit do. (*Goes into his room.*)

(GINA *comes from the sitting-room and begins to clean up the studio. Presently the passage door is opened slowly;* HIALMAR *is seen; he is without hat or overcoat, unwashed and with unkempt hair.*)

GINA. There now, you've come at last!

HIALMAR (*comes in*). I'm going again at once [this instant].

GINA. Yes, yes, I suppose so.

HEDVIG (*from the kitchen*). Oh, father!

HIALMAR (*turns away and makes a gesture of repulsion*). Away, away, away!

GINA. Go into the sitting-room, Hedvig.

(HEDVIG *does so.*)

HIALMAR. I must have my books with me. Where are my books?

GINA. What books?

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HIALMAR. My scientific books, of course; the technical magazines I require for my invention.

GINA (*searches in the bookcase*). Is it these here that isn't bound?

HIALMAR. Yes, of course.

GINA (*lays them on the table*). Shan't I get Hedvig to cut them for you?

HIALMAR. There is no need.

GINA. Then you still stick to it that you'll leave us?

HIALMAR. Yes, that is a matter of course, I should think.

GINA. But what about grandfather?

HIALMAR. He'll come with me. I am going out into the town to make arrangements—. H'm— Has any one found my hat on the stairs?

GINA. No. Have you lost your hat?

HIALMAR. Of course I had it on when I came in; I'm quite certain of that; but I couldn't find it this morning.

GINA. If only you haven't caught cold, Ekdal.

(*Goes out into the kitchen.*)

(HIALMAR *rummages among the papers and photographs on the table, finds the torn document of yesterday, takes it up and looks at it; sees* GINA *and puts it down.*)

GINA (*brings a tray with coffee from the kitchen*). Here's a little something hot, if you'd fancy it.

HIALMAR (*glances at it*). Coffee!—Do you suppose I'm in the mood to drink coffee?—My manuscripts, my letters and my important papers. (*Opens the sitting-room door.*) Is she there too? Come out. (HEDVIG *comes.*) In the last moment I spend here, I wish to be spared from interlopers. (*Goes into the room.*)

GINA. Stay out in the kitchen, Hedvig.

(*Goes into the sitting-room.*)

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HEDVIG (*stands a moment immovable, biting her lips to suppress the tears; then clenches her hand and says softly:*) The wild duck.

(*She goes over to the garret door, slides it a little to one side, steals in and shuts it after her.*)

HIALMAR (*with some letters* [*manuscript books*], *which he lays on the table*). Oh, there are a thousand and one things I must drag with me.

GINA. Yes, you won't have an easy job getting everything in order. And now your coffee's getting cold.

HIALMAR. H'm.

(*Drinks a mouthful or two without thinking of it.*)

GINA (*dusting*). A nice job you'll have to find a room for the rabbits.

HIALMAR. What! Am I to have all those rabbits with me?

GINA. You don't suppose father can get on without his rabbits.

HIALMAR. He must get used to doing without them. The pigeons too must remain here for the present. I must try to dispense with them. Henceforward there are many things I must dispense with.

(*Takes a piece of bread and butter, eats it and drinks some coffee.*)

GINA. If we hadn't let that room, you could have moved in there.

HIALMAR. And remained under the same roof with you and her—her—that——

GINA. Hush, don't talk so loud; father's in the garret.

HIALMAR. What, is he in the garret again?

GINA. But couldn't you move into the sitting-room for a day or two? You could have it all to yourself.

HIALMAR. Never within these walls.

GINA. Well then, down with Relling?

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HIALMAR. Don't mention that wretch's name to me. The very thought of him makes me sick. Oh no, I must go out into the snow-drift and seek shelter for father and myself.

HIALMAR. Of course I shall leave this house as soon as possible. I am in the act of packing my things. I cannot go on living in a home that has fallen to pieces.

GINA. Will you give me the key of your chest of drawers, Ekdal?

HIALMAR. What do you want with it?

GINA. I'll put your shirts into the portmanteau.

HIALMAR. Here! And keep it. I have no more use for it.

(GINA *goes into the sitting-room.*)

GREGERS. Do you really feel this a necessity?

HIALMAR. Do you not know me well enough to understand that I cannot live in a ruined home?

GREGERS. But this is just the moment when this home might be built up again on a foundation tenfold more secure than before; upon truth, forgiveness, reconciliation.

HIALMAR. Would you be able to approve of that?

GREGERS. My dear fellow, isn't that just what I was aiming at?

HIALMAR. Yes, but then there is the awful, the desperate side of the situation, that happiness in any case is gone for ever! Just think of Hedvig, whom I have loved so dearly.

GREGERS. And who loves you so dearly, Hialmar.

HIALMAR. But that, you see, is what I cannot believe after this. Whatever she may say, whatever she may do, I shall always doubt her. For I can never know whether she is not acting from a sense of insecurity, from

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fear and a feeling that she has become, as it were, a stranger in the house.

GREGERS. Hedvig knows nothing of dissimulation. What if she now brought you her best possession as a sacrifice—would you not then believe in her?

HIALMAR. Oh, what sacrifice could she make that——

GREGERS. A small thing, perhaps; but to her the most precious. Let us just suppose that for your sake she gave up the wild duck.

HIALMAR. The wild duck? What would be the use of that?

GREGERS. To give up her most precious possession.

HIALMAR. This is overstrained talk. Even if she gave up the wild duck ten times over, there would still be a kind of concealed gulf between us. Both Hedvig and I would feel it and suffer. No, I tell you; happiness is past for us. Never again can Hedvig and I be on a footing of father and child.

(*A shot is heard from within the garret.*)

HIALMAR. What! Is he shooting again!

GINA (*comes in*). If only he doesn't end by doing himself a mischief.

HIALMAR. I'll look in——

GREGERS. Wait a moment. Do you know what that was?

HIALMAR. How—was?

GREGERS. It was a useless sacrifice that poor Hedvig made. She has got him to shoot the wild duck.

GINA. Are you sure of that?

GREGERS. I know it.

HIALMAR. The wild duck.

GINA. Yes, she's been so tormented and despairing, Ekdal.

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GREGERS. And she knew no other way but to sacrifice to you the best she had.

HIALMAR. And I could be so harsh towards her! Where is she, Gina?

GINA (*struggling with her tears*). She's sitting out in the kitchen.

HIALMAR. It must and shall come right again. (*Goes over and opens the kitchen door.*) Hedvig, come in to me! —No, she's not here.

GINA. Isn't she? Then she must have gone out.

HIALMAR. Oh, if she would only come quickly, so that I can tell her— For I really didn't mean anything by it.

GREGERS. You didn't mean anything by it?

GINA. It wasn't like you either, Ekdal.

HIALMAR. No, it was mostly on your account, Gregers. You came here and made such unreasonably heavy claims on me——

GREGERS. Do you think that!

HIALMAR. Yes, you don't know me properly, you see: I am not altogether as you imagine me—I want everything to be pleasant and easy and comfortable——

GINA. Ekdal is not made to be unhappy——

GREGERS. I'm beginning almost to believe that.

HIALMAR. Yes, and so I am going to stay here with Gina and Hedvig, just as before——

GINA. That's right.

GREGERS. But, my dear fellow, that's exactly what I've been striving for.

HIALMAR. Yes, but you wanted it brought about by a lot of hocus pocus, that I don't understand at all.

GREGERS. Ah, there can't be any doubt that it is I whose judgment was at fault.

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HIALMAR. Yes, for, you see, we are not that sort, neither Gina nor I. But what has become of Hedvig? Oh, dear, I wish she would come. And then she shall hear that I care for her——

GINA. Just as much as she cares for you, Ekdal.

HIALMAR. And just as much as she cared for the wild duck.

GREGERS. The sacrifice has not been in vain after all.

HIALMAR. No. After this Hedvig shall be our wild duck——

(OLD EKDAL *appears at the door of his room.*)

HIALMAR. Father!

GINA. Has he been firing in there?

EKDAL. So you go shooting alone, do you, Hialmar?

HIALMAR. Wasn't it you that fired that shot?

EKDAL. *Me* that fired?

GREGERS. Then she has shot it herself.

HIALMAR. What can it mean? (*Runs to the garret door, tears it aside, looks in and calls loudly:*) Hedvig!

GINA (*going to the door*). What is it?

HIALMAR. She's lying on the floor!

(*Goes into the garret.*)

GREGERS. Hedvig!

GINA. Hedvig! No, no, no! (*Goes into the garret.*)

EKDAL. What is it? Was it Hedvig——!

HIALMAR (*carries* HEDVIG *into the studio*). She has wounded herself! Call for help!

GINA (*runs into the passage and is heard calling:*) Relling! Relling! Doctor Relling!

HIALMAR (*lays* HEDVIG *down on the sofa*). She's coming to—she'll soon come to now. The pistol has gone off.——

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EKDAL. There was a bullet in it. She didn't know that. Didn't know it was loaded.

GINA (*who has come back*). Where has she hurt herself? I can't see anything.

(RELLING, *and immediately after him* MOLVIK, *from the passage; the latter without his waistcoat and necktie, and with his coat open.*)

RELLING. What's the matter here?

GINA. Hedvig has shot herself.

HIALMAR. Come and help us!

RELLING. Shot herself!

(*Goes over to the sofa and examines her.*)

HIALMAR. It can't be dangerous; she is scarcely bleeding at all; it can't be——

RELLING. How did it happen?

HIALMAR. Oh, we don't know——!

GINA. She wanted to shoot the wild duck——

RELLING. The wild duck?

HIALMAR. The pistol must have gone off.

RELLING. H'm!

EKDAL. Shoot the wild duck. Don't understand a word of it. Won't hear any more.

(*Goes into the garret.*)

RELLING. The ball has entered the breast——

HIALMAR. Yes, but she's alive!

GINA. Surely you see that Hedvig is dead.

HIALMAR. No, no, she *must* live. Only a moment. Only just till I can tell her——

RELLING. The bullet has gone through her heart;—internal hemorrhage. Death must have been instantaneous.

HIALMAR. Oh Gina, Gina, and I have done this to you!

GINA. Perhaps I had no right to keep her though.

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HIALMAR. Had I then a right to take her from you? From *you*, after all you have been to us for so many years.

GINA. She shall be laid on her own bed. Take and help me, Ekdal.

(*She and* HIALMAR *take* HEDVIG *between them.*)

HIALMAR (*as they are carrying her*). Oh Gina, Gina, can you survive this.

GINA. We must help each other to bear it. I brought her into the world, and you took her out of the world;—so *now* at least she belongs to both of us.

(*They carry her into the sitting-room.*)

MOLVIK (*stretches out his arms and mumbles*). Blessed be the Lord! to earth thou shalt return, to earth thou shalt return.

RELLING (*softly*). Hold your tongue, Molvik; you're drunk. Go downstairs.

(HIALMAR *and* GINA *carry the body into the sitting-room.*)

RELLING (*shuts the door after them, goes over to* GREGERS *and says:*) That pistol never went off by accident.

GREGERS. Are you quite sure of that?

RELLING. There's no doubt about it; from the way the powder has burnt the body of her dress—. She pressed the pistol right against her breast and fired.

GREGERS. I almost think that is how it happened.

RELLING. And can you say that you are free from guilt?

GREGERS. I intended it for the best.

RELLING. Yes, you wanted to bring about something you call a true marriage here; and then you made your calculations for only the husband and wife, but you forgot [left out] the child.

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GREGERS. She could not bear the light of truth; it dazzled her eyes.

RELLING. Truth is not particularly wholesome for most people. Take away the illusion from a relationship, and you take away happiness at the same stroke.

GREGERS. If that held good, it would not be worth while to live one's life.

RELLING. Then do *you* think it's such an important thing to live your life?

GREGERS. Not I; on the contrary; but it isn't my destiny either to live my life; I have another mission.

RELLING. What mission is that?

GREGERS. To be the thirteenth at table. (*Goes.*)

RELLING. The devil it is.

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